Vogue

INCORPORATING VANITY FAIR

New motor cars — Mid-season fashions



Eric

NOVEMBER 15, 1938 • PRICE 35 CENTS

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Cannon Towels



That first fine morning "wrapture"

Whether you bathe with Aurora in the rosy morning or let your bath, like a lullaby, soothe you to sleep at night . . . here's to the bliss of a big Cannon towel!

Wrapped in its warm depths . . . folded in its fresh flowery colors . . . every little cold, rolling water-drop is blotted to oblivion! And it's one of the great satisfactions of life that such good, close-woven, thick-looped towels should also be *beautiful*. The new Cannon patterns in decorators' colors . . . the new sculptured textures in pastels and deeper tones . . . are as charming in their way as you who choose and use them. Cannon prices, too (about 25c to $2), add to your pleasure in purchasing towels.

FROM CANNON MILLS — MAKERS OF CANNON TOWELS, SHEETS AND PURE SILK HOSIERY

"CANNON" fine quality
COLORS GUARANTEED FAST



Lei of coq feathers—bronze-green and crimson—flung in prodigal splendor against a sculptured column of bottle-green acetate rayon satin. Adapted from Molyneux to start the supper-club season in a blaze of glory. Misses' sizes. French Room, Fourth Floor. New York only. $85

Franklin Simon's
NEW YORK • GREENWICH
FIFTH AVENUE AT 38th STREET



Courtesy, MARTHA WEATHERED, *Chicago*

IN THE *Grand Manner*

FROMM FOX, pure in color...no rust or tinge

Have a "real evening coat," this year—one that wraps you up and turns you out a raving beauty! Such is the one shown here and many others, because they know the magic touch of sumptuous Fromm Fox—identified by the trade-mark on the leather side. Dazzlingly *bright-with-silver,* free of rust or tinge, this deep, soft fur makes a collar that will be remembered for both elegance and flattery . . . a muff whose opulent beauty will warm your heart as well as your fingers. Fromm Foxes are pedigreed; more than thirty generations of scientific breeding have developed a strain unlike any other in the world. The pedigree certificate of every Fromm Fox skin which you own will be sent to you in exchange for the corresponding Fromm medallion. Ask for these medallions wherever you buy your coat and muff, and mail them to Fromm Brothers, Inc., Hamburg, Wisconsin.

FROMM

Bright with Silver PEDIGREED FOXES



THE swift, smooth flight to loveliness which has long rewarded the patrons of Jacqueline Cochran's exclusive beauty salons is now within the power of every woman to enjoy. ... Jacqueline Cochran Cosmetics—Wings to Beauty—are the scientific creation of America's leading aviatrix, who is also one of America's outstanding beauty counsellors.

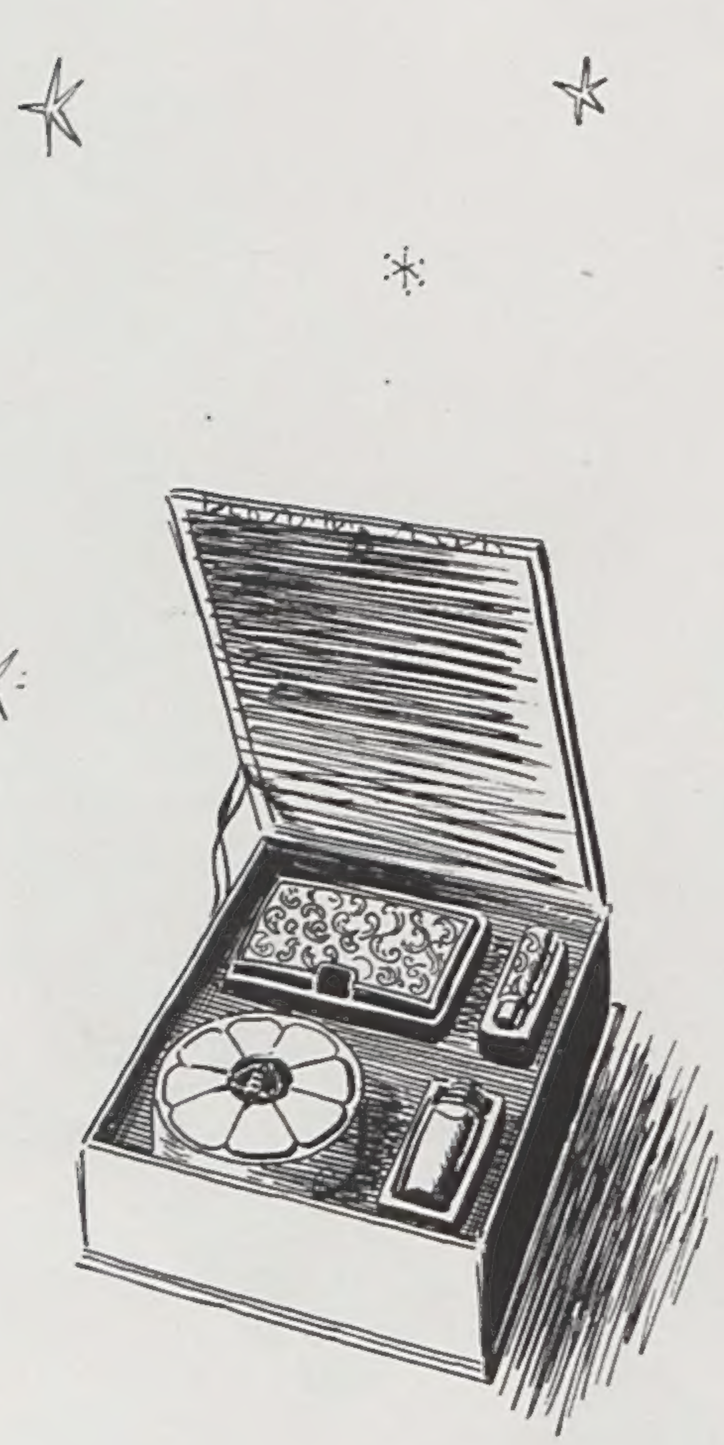
Among the smart stores now featuring the complete line of Jacqueline Cochran Cosmetics are:

B. Altman & Co., New York
B. Forman Co., Rochester
Julius Garfinckel & Co., Washington
The Halle Bros. Co., Cleveland
The M. O'Neil Co., Akron
The H. & S. Pogue Co., Cincinnati

There are Jacqueline Cochran Beauty Salons in Chicago; Lake Forest, Ill., Los Angeles

JACQUELINE COCHRAN

Bond Street





BY APPOINTMENT
TO HER MAJESTY
QUEEN MARY

Plan an enchanting gift now for some one dear to you. "Bond Street" perfume, powder, with our specially designed "Bond Street" compact and lipstick.. **$11.25**

In London, Paris, Buenos Aires, Bombay, New York—wherever there are beautiful women and glittering, star-hung evenings—there the great perfume, "Bond Street," is at home and spreading webs of enchantment. In your own city you'll find its lovely flacons sealed into brilliant, royally inspired wrappings: $2.50, $4.50, $8.50 and $13.50 at finer stores.

Bond Street A PERFUME BY YARDLEY



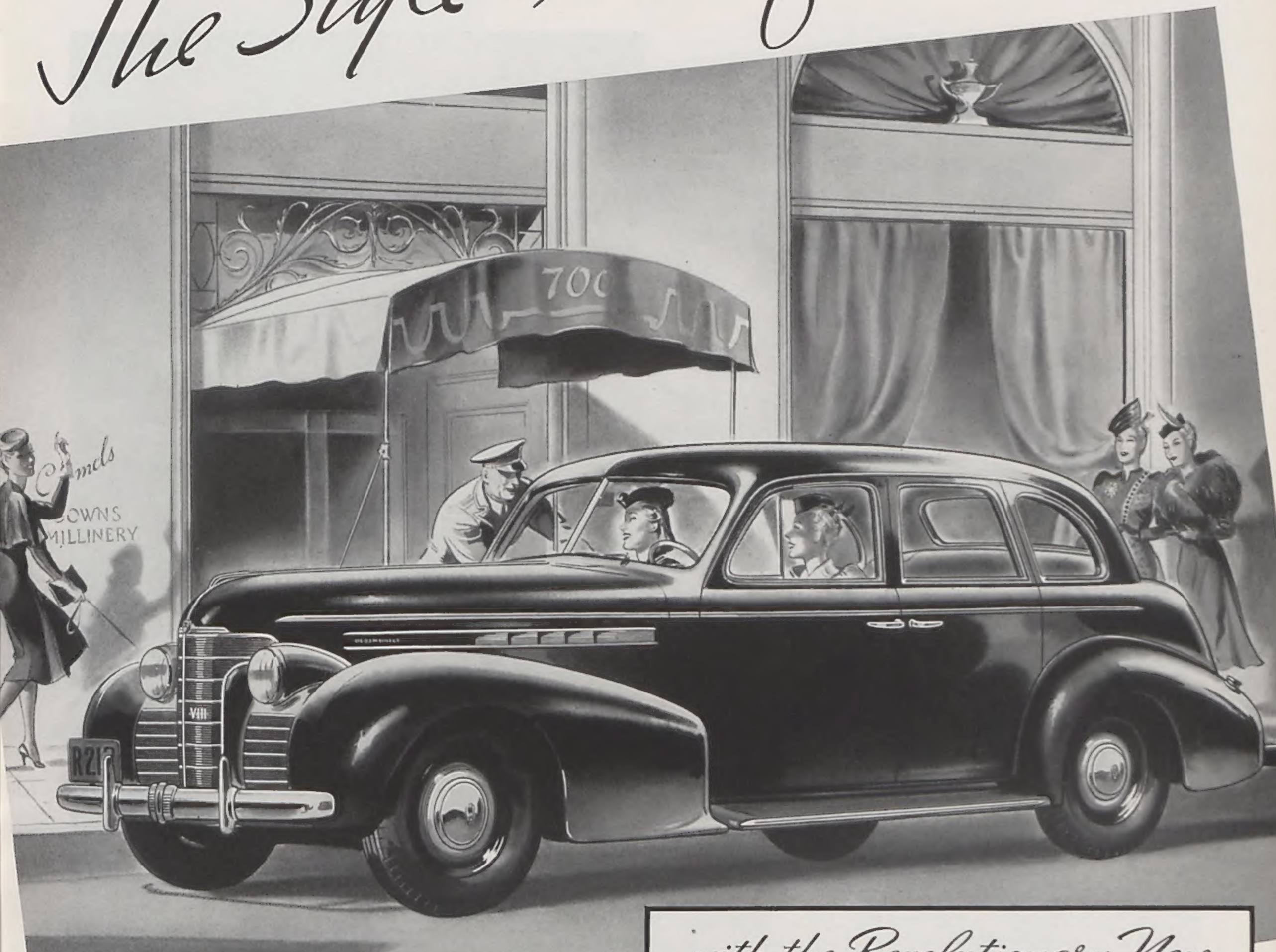
Supplies of the gracious "Bond Street" compact and lipstick are limited. The pair, boxed in velvet, **$5.00**

Vogue
November 15th, 1938

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Vol. 92, No. 10
Whole No. 1592

The Style Line for '39!



...with the Revolutionary New Rhythmic Ride!

You get it *only* in Oldsmobile . . . and you get it in *every* Oldsmobile . . . the ride that has no rival in *any* car at *any* price! So *try* a Rhythmic Ride in a 1939 Olds. You'll experience the grandest, most thrilling ride sensation you ever *hope* to enjoy.



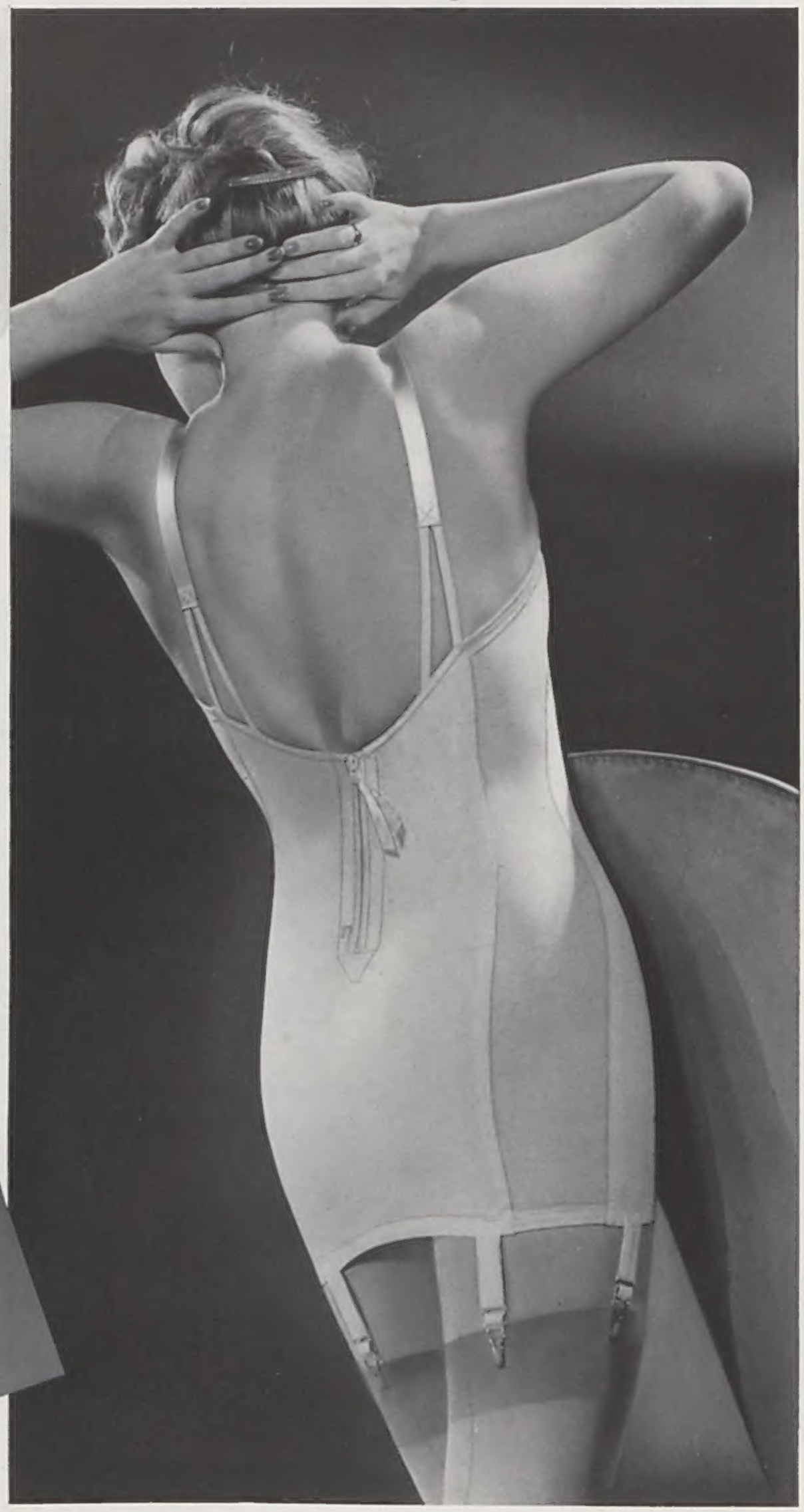
SHOP for your new car as you would for a smart new outfit and you'll inevitably choose Oldsmobile. It's a perfect dream of a car—sophisticated in appearance, correct to the last detail and extremely practical in the way it rides and drives and handles. You have your choice of three new series this year. There's a smart, new low-priced Sixty that costs just a little more than the lowest-priced cars. Then, there's the Seventy—a luxurious big Six with the new observation-type Body by Fisher. Or you may choose the great new Eighty—a magnificent new Eight that gives you the edge on everyone in performance. Any way you look at it—*"You Ought to Own an Olds!"*

From America's Style Leader — OLDSMOBILE

ON OR OFF IN A TWINKLING — NEVER A BULGE OR RIDGE

They're closed with TALON *fasteners!*





Keep your silhouette clean-cut, neat. Don't spoil it with a corset closure that puckers and protrudes. Insist on the smooth TALON slide fastener in every foundation you buy! It never humps or bumps. Never whimpers about laundering. Always works perfectly. And it makes corsets so easy to put on, to take off!

TALON, INC., MEADVILLE, PENNSYLVANIA



THE CORSET FASTENER THAT ALWAYS WORKS!

The TALON fastener is the only slide fastener especially made to meet the exacting requirements of foundation garments. Ask for it by name!

TALON CORSET FASTENER • MADE BY TALON, INC. ORIGINATORS OF THE SLIDE FASTENER

Reg. U. S. Pat. Off.

ADVERTISEMENT BY RAYON DIVISION, E. I. DU PONT DE NEMOURS & CO., INC., NEW YORK





Matinee Modes times three forecast fashions for your important holiday whirl; makes them in Du Pont Rayon—the rayon of fine fashions. All are in Highpoint, a Wilcone fabric—newest of suede crepes. And these styles will still be fashion conversation in May.

ABOVE—Cartridge tucks to the fore—no end flattering and a very new fashion. Nice skirt swing from sleek hips.

CENTER—"High Pleat" in Highpoint—tipped with fine embroidered mousseline as fresh as candy box doilies. Ultra new skirt line.

BELOW—"Algiers 1939"—Casbah charm with Parisian accent. You arrange it in unpressed pleats or soft shirring.

Sizes 14 to 44. Colors: black, tisket red, tasket blue, cruller, navy or brown and Spring forecast shades. Under $20.

For the name of the store in your city, write to Matinee Modes, by Price-Schlesinger, 1400 Broadway, New York.

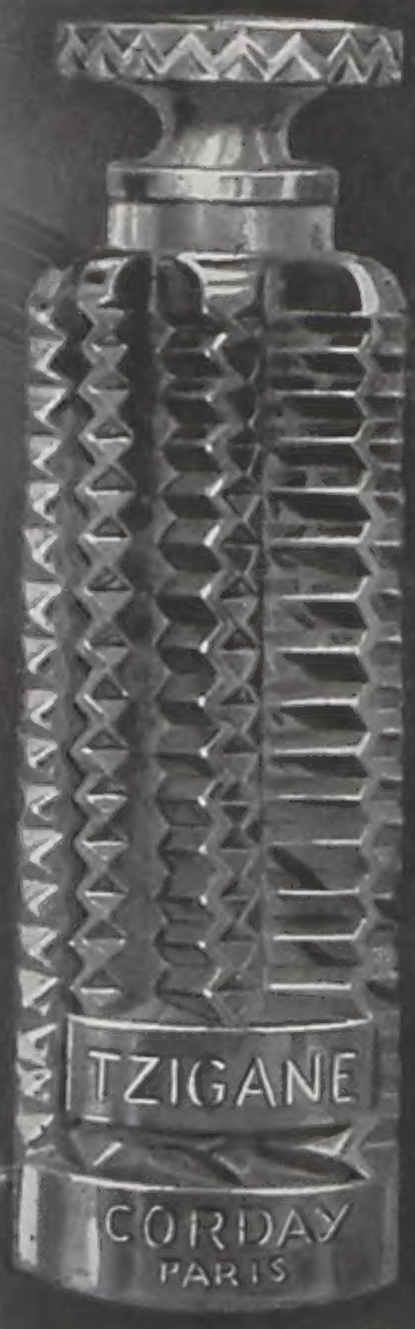
holiday

Matinee Modes

in du pont rayon

A NEW PARFUM BY CORDAY... MASTER PARFUMEUR

FLACON BY RENÉ LALIQUE



Tzigane

for the Gypsy in Your Soul

CORDAY

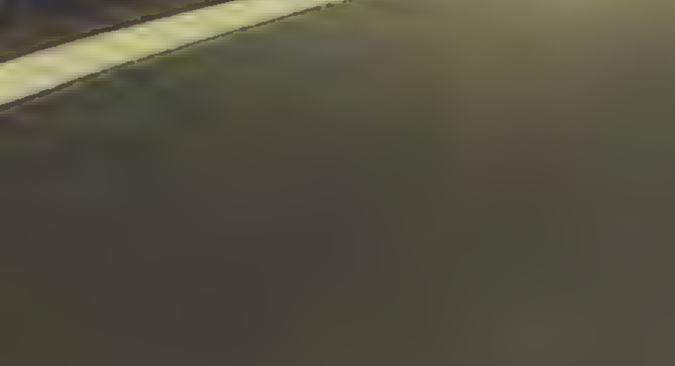
15 RUE DE LA PAIX **PARIS**

GET A LASALLE!

FOR LOOKS True to LaSalle traditions, the 1939 car introduces a completely new trend in style. No other car, here or abroad, even remotely resembles this slim, trim beauty—with its narrow, racing-type radiator—its longer and lower body—and its compact, clean-cut lines. Yes—get a new LaSalle—and you'll have *the smartest car that ever graced the highway!*



FOR LUXURY LaSalle interiors for 1939 are as new and advanced as the ultra-smart exterior—a long step ahead of contemporary design. Fabrics, fittings, control panel, *everything*, is richer, finer. And because bodies are bigger and roomier, with over 25% more vision—and because the new ride is a miracle of ease, LaSalle gives you comfort without precedent in a medium-priced motor car.



FOR LOW COST You can safely afford, this year, to follow the judgment of your eyes when you buy your new motor car. The 1939 prices will convince you that you can easily get a LaSalle V-8. This handsome low-swung masterpiece is *America's lowest-priced luxury car.* And LaSalle *economy*—long outstanding in the medium-price field—is actually greater than ever! Even for *practical* reasons, you'll look back with delight to the day you bought a LaSalle.

FOR A CADILLAC V-8 ENGINE

Even if there were no other reasons for buying the new LaSalle, the V-8 Cadillac engine would more than justify your choice. *There is no finer power-plant in existence.* And this year it is smoother and more alive with power than ever. Cadillac sincerely believes that no one can drive the new LaSalle and not wholeheartedly desire it. Will you accept that challenge? See your Cadillac-LaSalle dealer—today!

A GENERAL MOTORS VALUE



Luxury for a Song

NORTH★STAR *Nocturne* LOUNGE COAT

ON the upsweep... very princess, very soignee... with high shoulders, upped bosom, whittled waistline and a flaring skirt. Do-Re-Mi is downy-soft . . . for it's made of fleece wool North Star Nocturne summer blanket fabric. The colors are as feminine as your upswept curls (and match your North Star Blankets!) — French blue, royal blue, Delft blue, Araby green, rosepink, ecru, ashes of roses, chamois, dusk orchid and wine. Sizes 12, 14, 16, 18 and 20. North Star Woolen Mill Co., Minneapolis, Minnesota. New York Sales-room: 200 Madison Avenue, New York.

Styled and Tailored by Barbro

$16.95

Other Nocturne Models from $14.95 at most good shops

Pandora Midseason Successes





NEWTON ELKIN creates two shoes of high fashion significance for mid-season . . .
SABINA #3X, a new terrace version of our famous sabot, in calf, for casual wear.
CHATELAINE, high-throated step-in of patent in the elegant mood of afternoon.

Terrace designs from $14.75 *Other Pandora Exclusives from $12.75*

Atlanta, Regenstein's
Baltimore, N. Hess Sons
Boston, Filene's
Buffalo, Wm. Hengerer Co.
Cincinnati, Shillito's
Cleveland, Halle Brothers
Dallas, Sanger Brothers
Dayton, Rike-Kumler
Denver, The May Co.
Detroit, Hudson's
Fort Worth, W. C. Stripling Co.
Kansas City, John Taylor's
Los Angeles, Gude's
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Minneapolis, Napier's
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London, Debenham & Freebody
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PANDORA Exclusives

Newton Elkin Shoe Company - - Philadelphia, Pa.

3 FASHION RECIPES for Stormy Weather

AND A BEAUTY HINT AS WELL—

Recipe #1

TAILORED TOWN ENSEMBLE

For tailored "feet"—to harmonize with your tailored coat and dashing felt chapeau on showery days—turn to Shuglov Oxfords! *They look just like fine shoes.* Soft suede finish* with patent* trim, "stitching" and "laces." Black or Brown.





Recipe #2

AFTERNOON FUR ENSEMBLE

Fur wrap—velvet hat—and for your feet, kid pumps *protected* from rain or snow with Shuglov Zippers that equal them in elegance! Below, the TRIMMED KID ZIPPER—has a luxurious kid finish*, with graceful insets of alligator* and shiny patent*. Black or Brown. Talon fastener.





• (Watch your ankles, girls! The shorter skirts spotlight your extremities. Choose Shuglov Zippers for all stormy weather—the protective footwear that glorifies slim ankles and flatters thick ones!)

Shuglovs BY GOODRICH

As smart as the fine shoes they protect!

Recipe #3

SPECTATOR SPORTS ENSEMBLE

Off to the game—with a light heart, whatever the Weather Man threatens! You're smart and *safe from sniffles*, in water-proofed tweeds and slim Shuglov Zippers!

The Shuglov at the right is definitely chic with any casual coat or suit in either cloth or fur. Note the alligator* heel and toe treatment, setting off the soft, dull suede* finish—and the contrasting "stitched" kid* appliques.

This Shuglov (TRIMMED SUEDE ZIPPER) comes in Black or Coffee Brown. It fits like a kid glove. Keeps out that stadium chill, as well as wetness! Concealed Talon fastening. 5 heel heights.



*Exact leather effects reproduced by the patented Textran process.

Where? will you find Shuglovs? In better shoe shops and department stores everywhere! Choose a *high* model for bad weather. For showers, a Shuglov "pump" or "oxford." (They look just like *shoes!*)

GOODRICH FOOTWEAR, WATERTOWN, MASSACHUSETTS


Alexandra de Markoff
Alexandra de Markoff London
Alexandra de Markoff
SKIN TONIC
"facial preparations beyond compare"

HAMMER BRAND *Persian Lamb*

HERMAN BASCH & CO. INC.

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For CHARM . . .

ELEGANCE . . . YOUTHFULNESS

What Paris is doing in "young" coats is being done here by skilled furriers, working with hand-processed "Hammer Brand" Persian Lamb. These skins have a supple draping quality that is adaptable to the smartest dressmaker lines.

"Hammer Brand" is the trade mark of the world's oldest and largest processors specializing in Persian Lamb. "Hammer Brand" Persians have the deep-toned silky lustre and tight curl, the richness and softness and glamorous beauty that delight designers—and give you enduring pride and pleasure in your coat.

HERMAN BASCH & CO., Inc.

Oldest and Largest Processors of Persian Lamb

INSIST ON THIS TRADE MARK

AT YOUR FAVORITE FUR SALONS



Wherever you go in town

or on your travels

you'll find

discriminating women

everywhere

sharing your enthusiasm

for made-in-France

KISLAV

WASHABLE DOESKIN GLOVES

The makers of Kislav

now present BOXLAV,

soft, glace finished, washable,

durable Kislav skins

hand-made into gloves

ideally suited for driving

and casual sports wear.

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A Discriminating Woman like this



prefers to shop at stores like these

ANOTHER REASON FOR THE TREMENDOUS POPULARITY OF MAGIC SOLED AIR STEP SHOES

It is a significant truth that, wherever you go, you will find that stores featuring AIR STEP SHOES are style leaders in their communities. Stores in which high-grade merchandise is the rule rather than the exception. Stores upon which Vogue readers can depend for the latest and most desirable styles, the finest values, the most courteous attention to their needs and desires. A few of these are pictured above. There are hundreds of others.

We have made it a rule to grant Air Step franchises only to stores of excellent repute. Nevertheless, we believe it of greatest significance that these very reputable merchants recognize in AIR STEP a line of exquisite feminine footwear which contributes to the prestige they already enjoy.

We, at Brown Shoe Company, are proud of the stores which feature AIR STEP SHOES because we know they are the kind of stores at which discriminating women prefer to shop.

Brown Shoe Company

MANUFACTURERS • ST. LOUIS, MISSOURI



Dream! ...Walking

"And even when I don't get out nights on Lady Macbeth tours, this *Munsingwear* sleeper suit is a dream. I cuddle into its bunny-soft brushed cotton warmth...and wake up toasty and bright-eyed after an arctic night. And isn't it captivating? (The milkman thinks so, too!) Hood, mittens and footies not only radiate charm but coddle my outposts...along with the snug elastic knit round the neck and cuffs of the suit for extra warmth. In colors I adore, like early morning Sky Blue and Tea Rose." *Bunny sleeper, $2.50; hood, 50 cents; mitts and footies, 50 cents per pair.*

For the Modern Idea...See MUNSING Wear *at better stores*

MUNSINGWEAR, INC • MINNEAPOLIS



WYNN RICHARDS

CHRISTMAS SETS *of Wamsutta Supercale sheets and pillow cases include a variety of colors, multiple rows of hemstitching, hand-drawn work, scalloped and embroidered patterns, etc. At department and specialty stores everywhere.* WAMSUTTA MILLS, *New Bedford, Mass.*

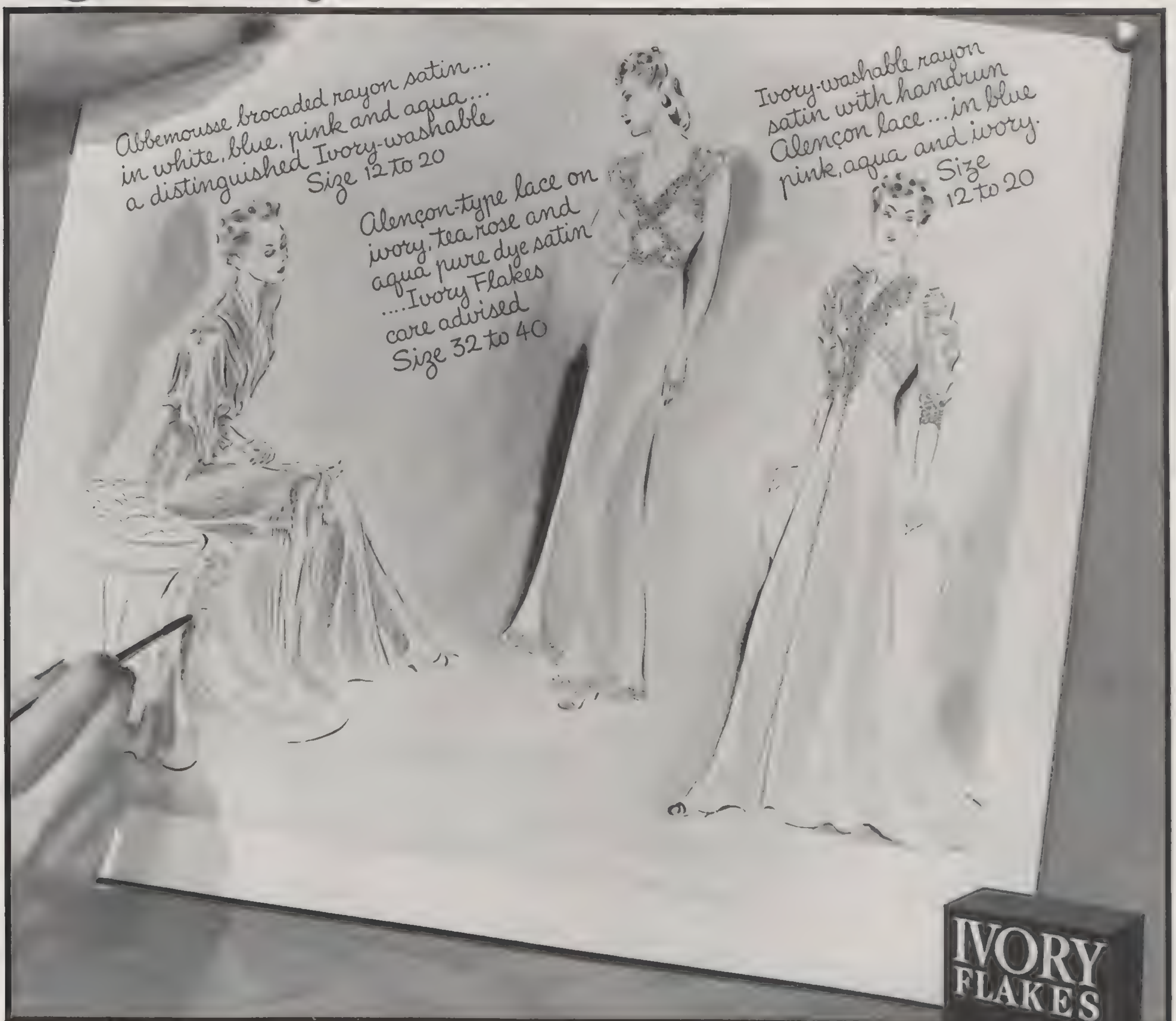


It looks good enough to eat...but you'll *wear* it instead. "Peppermint" is a luxurious French nude stocking shade, so right for holiday fashions and so necessary with the newly chic shorter skirts. A color with such brilliance it suggests the prisms of a crystal candlestick. A gift so exciting it will hang proudly on every tree this Christmas—but the color will live *long after* December twenty-fifth. "Peppermint" hosiery and transparent "candy cane" at better stores everywhere.

McCallum Stockings

PEPPERMINT

Carolyn REG. SKETCHES THE NEW IVORY-WASHABLES



TRADEMARK REG. U. S. PAT. OFF.

Carolyn is wise . . . and you are fortunate . . . for this lovely lingerie carries Ivory Flakes washing instructions. "The fine fabrics and delicate colors are safe in gentle Ivory Flakes," explains Carolyn. And you, too, should know that these thin flakes of baby's own pure Ivory Soap will help protect the beauty of Carolyn's Christmas gifts.

99 44/100 % PURE

CAROLYN MODES ARE SOLD EXCLUSIVELY BY:

Arnold Constable.....New York City, N. Y.
Adam, Meldrum & Anderson....Buffalo, N. Y.
Gimbel's.....Philadelphia, Pa.
Gimbel's.....Milwaukee, Wis.

Atlanta, Ga.....Rich's
Austin, Texas.....E. M. Scarbrough & Sons
Baltimore, Md.....The Hub
Birmingham, Ala.....Burger-Phillips
Charleston, W. Va.....The Diamond
Clarksburg, W. Va.....Powers & Co.
Columbia, S. C.....Kohn's
Columbus, Ohio.....The Fashion
Dallas, Texas.....A. Harris & Co.
El Paso, Texas.....Popular D. G. Co.
Evansville, Ind.....De Jong's, Inc.
Fort Worth, Texas.....Monnig D. G. Co.
Hamilton, Ohio.....Robinson Schwenn
Houston, Texas.....Foley Bros. D. G. Co.
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San Antonio, Texas.....Wolff & Marx Co.
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Vogue will be very glad to aid you at any time by answering questions concerning schools. Miss Marian Courtney, Director

SCHOOL DIRECTORY

Telephone Miss Courtney at MOhawk 4-7500 or write Vogue's School Bureau at 420 Lexington Ave., N.Y.

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Junior College courses transferring to senior colleges, universities. Thorough college preparatory, general, elective courses. Secretarial, home-making, dramatics, music, art. Rydal Hall, separate Junior School. ABBY A. SUTHERLAND, OGONTZ SCHOOL P. O., PA.

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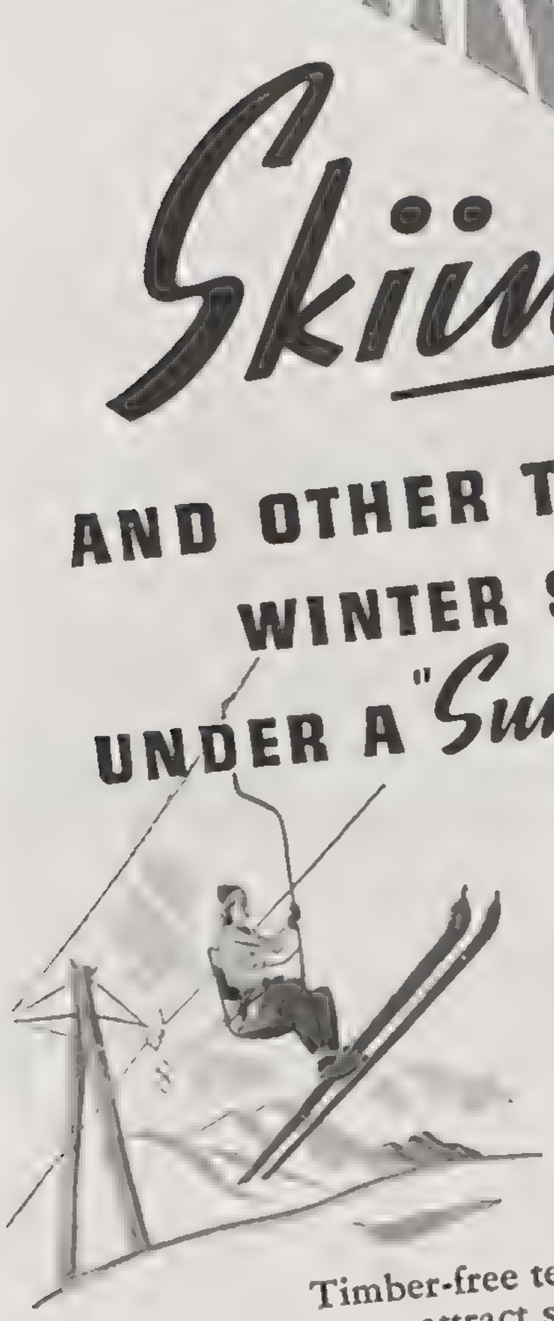
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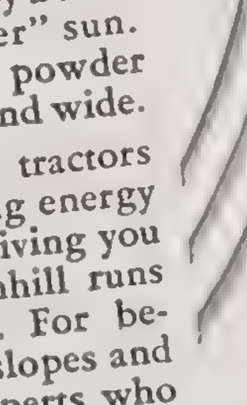
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The second important event is planned for November 22-25. It is the Twenty-Third Annual Carolina Tournament for amateurs. There is a trophy for best qualifying score and for the winner and runner-up in each division.

On November 29th the women will be given an opportunity to show their male contemporaries that they too can play championship golf. For this day brings forth the Annual Tournament for Women, consisting of 18 holes of medal play under handicap. Prizes will be awarded for the best net score in classes A and B.

NOVEMBER FOOTBALL CALENDAR: The latter part of November brings forth an impressive array of important games in the eastern gridiron world. The following games may not be considered the great pigskin classics of the year, but these are our suggestions for those who enjoy collegiate color and good steady football.

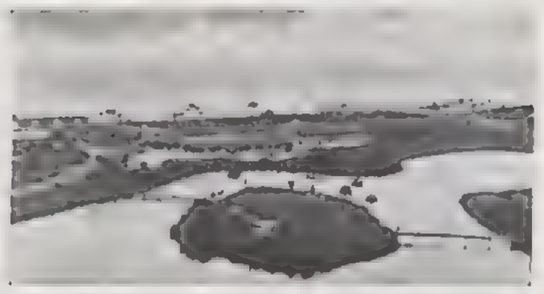
November 12: Columbia vs. Navy at Baker Field, New York City; Yale vs. Princeton at Princeton, New Jersey; Cornell vs. Dartmouth at Ithaca, New York.

November 19: Princeton vs. Army at Princeton, New Jersey; Harvard vs. Yale at New Haven, Connecticut; Syracuse vs. Columbia at Baker Field, New York City.

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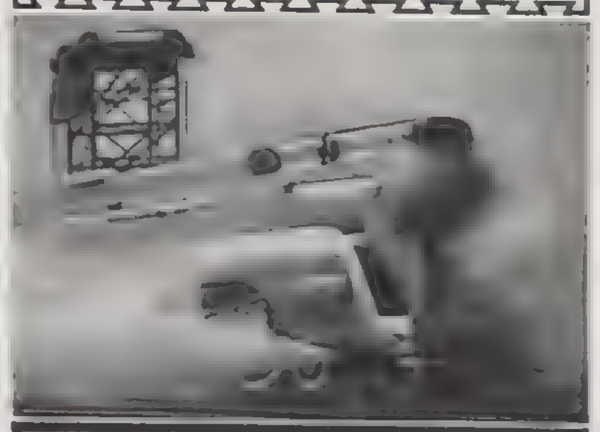
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PRIX de PARIS
Vogue's

QUIZ NO. 1.

1. Why have you entered Vogue's Prix de Paris? Give your reasons in a concise paragraph of 100 words or less.

2. Suppose you are an editor in the Paris office of Vogue, whose duty it is to transmit to American Vogue the recent trends in Paris fashion: Compose a cablegram of about 200 words summing up the important features of autumn fashions. Base your answer upon the information in October 1st and October 15th issues of Vogue.

3. Suggest other titles for pages 84 and 85, and for pages 90 and 91 of the October 15th issue of Vogue.

4. Do Vogue's pattern pages ("Designs for Dressmaking") interest you? Whether your answer is "Yes" or "No," give your reasons in 100 words or less.

5. Are you an "up-er" or a "downer" as far as hair is concerned? If you have not already done so, talk this over with some of your college associates, then write an article of about 250 words giving your own views as well as theirs.

Inquiries and Material Concerning This Contest Should Be Addressed to:
VOGUE'S PRIX DE PARIS.
420 Lexington Avenue, New York City.

Last call! Whether you enter Vogue's Prix de Paris for fun—or whether you're in dead earnest about a career—this is your very last chance to join the party. Remember: you must mail your entry blanks and answers to the first quiz on or before *November 20th.* So it's now or never—and you'll be sorry if you don't make it *now!*

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"And what if you don't win the coveted Prix? What if you don't get so much as an Honorable Mention? It's still worth the candle—or midnight electricity. The prestige you'll gain from having competed—the effort and study you've put into the contest—will be a tremendous aid when you start job-hunting. You'll find that participation in the Prix de Paris is an 'open-Sesame'.

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ENTRANCE BLANK

Please enroll my name as an entrant in Vogue's Prix de Paris contest.

Name_____
(Please print clearly or type)

Home Address_____

I am a member of the class of 1939 of_____ ☐ College or ☐ University

College address_____

V-11-15-38

CONTEST RULES

1. Each entrant must be a member of the graduating class of 1939 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20th.

3. The contest will consist of two parts: first, a series of five quizzes to be answered by the entrants; second, a thesis (not to exceed 1500 words) on a subject to be selected by Vogue.

4. The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st and 15th issues. The succeeding quizzes will appear in the issues of December 1st, January 1st, February 1st, and March 1st. Save your copies of Vogue until the end of the contest; you may need them for reference.

5. Papers will be graded on these points:
(a) Clear and vivid writing.
(b) Dramatic presentation of ideas.
(c) Fashion knowledge derived from a study of Vogue.
(d) General information.

6. Answers must be mailed on or before the 20th of the month in which the test appears. Papers received with insufficient postage will not be accepted.

7. Entrants will be required to send answers to all five quizzes and write a thesis in order to be eligible for a prize.

8. Subjects for the thesis will be announced January 1st. Theses must not exceed 1500 words and are due on April 20, 1939.

9. All test papers and theses must be typewritten in double space on one side of the page. The name and college of the contestant must appear on *every* page.

10. The judges of the contest will be the Editors of Vogue. Their decision will be final.

11. The winners of the *Prix de Paris* will be announced on or about May 15th, 1939. The girls selected by the Editors, on the basis of test answers, theses and interviews, will join Vogue's staff for the following year

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AS A PERFUME

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VOGUE COVERS

Square dance



Every Saturday night in the New Jersey village of Powerville, which is so small it doesn't even rate a post office, there's a square dance. It's a perfect antidote for city dwellers whose joints have become too lazy, whose feet know only the pattern of the Palais Glide and the rhumba. In Marshall's Hall, where the dance is held, farmers and Wall Street brokers join hands with bakers and horse-raisers. For the most part veteran square "setters," they go about the business of dancing with solemn, vacant expressions. Actually, they're having so much fun they haven't time for laughter. "Darling Nellie Gray," "Old Arkansas," and "Dunk Your Oyster" are their favourites, and Mr. Henry Marshall is the inevitable "caller." Standing on the orchestra platform, he singsongs into an amplifier his commands to "*allemand*," "*promenade*," and "*sashay*." During the week, Mr. Marshall runs a dairy and milks the cows himself.

For refreshment in-between dances, you have cold milk and home-made ice-cream at the bar, and practically nobody ever thinks of beer or Scotch. However, even if he does, he can't get it.

The route is easy—No. 4 from New York to Paterson to the Paterson-Hamburg Turnpike. About five miles farther on, there is "The Olde Mill," a chubby brown house on the right-hand side of the road; the waffles and country sausage are remarkably good. Mrs. Patterson, who runs it, is also in the antique business and has covered the walls with a happy maze of hunting prints and copper kettles. From the Turnpike, the route turns off at Boonton onto the Boonton Highway, which runs right up to Marshall's Hall.

Note: There's a red-and-white sign on one of the rafters: "Please do NOT swing partners so that their feet leave the floor." No one pays any attention to it.

Pride of the house

Every hostess likes to surprise her guests with a dish she thinks they won't be apt to find next-door. Manhattan restaurants have the same idea.

THE CHAMBORD specializes in dishes from the French provinces, and here's what comes from Gascony: "*Rognons de veau flambés à l'Armagnac de Gascogne.*" The kidneys are roasted under a hot fire, sliced thin, served with a sauce of burning Armagnac brandy, seasoned with tarragon mustard and *fines herbes*....

THE KUNGSHOLM, besides being famous for *smörgåsbord*, has among its specialties a wonderful thing called *Kaldolmar*, which is roasted cabbage stuffed with chopped meat....

LA SALLE DU BOIS has a recipe from New Orleans for baking oysters. Known as "Oysters Rockefeller," they arrive seasoned with herbs, and literally sizzling in a big hot dish....

PORTOROSE, down on West Thirteenth Street, makes the most of the game season. Peter and Harry are proud of their pheasant dish. Peter goes hunting and brings back the pheasant; then it's cooked in a casserole with a sauce of Marsala wine.

Ice storm

Go to the Adirondacks to find your ice if you prefer; here are reminders of ponds nearer home.

THE GAY BLADES. The town's newest and shiniest Ice Casino is established on West Fifty-Second Street. Henry Dreyfuss, who has a hand in the World's Fair Buildings, did the decoration in bold red and blue.

By some miraculous device, you can warm your feet while you sit at the little tables that circle the ice. Dancing to Phil Romano's music is either on skates or on a regular dance floor up-stairs in the glass-walled balcony. (Regular skating sessions are at ten-thirty A. M., two-thirty P. M., and eight-thirty at night, with plenty of good instruction.)

Around the walls, Anton Refregier has painted groups of happy people skiing, sledding, climbing Alps, and hurling snowballs at one another—all in forty big murals.

ICELAND. On its own sunny roof next to Madison Square Garden, the home of the New York Skating Club—patriotically decked out in red, white, and blue—is launching its eleventh season.

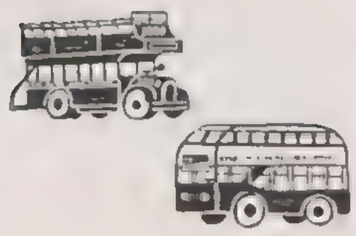
Nick Kalish's band turns skating-shoes into Mercury wings. For ordinary skaters, the rink is open every evening from eight-thirty to eleven, and on Saturday, Sunday, and Monday afternoons from two-thirty to five. Admission is about $1; for a discreet price, you can have a half-hour's instruction in straight skating, and Viennese Willy Boeckl is at hand to teach figure-eights.

Incidentally, nine miles of pipe carry the brine that freezes the water that makes the rink. (You can see the pipe quite clearly if you happen to sit down on the ice.)

ROCKEFELLER PLAZA SKATING POND. This outdoor rink, shadowed by the great buildings of Rockefeller Center, has more natural gaiety, more spontaneous skating fun than almost any place in New York outside of Central Park pond. It looks like a patch out of a modern Currier and Ives—short skating-skirts flirting out, children in stocking-caps, uniformed attendants on skates helping people, music whistling out into the cold air, and every one showing off happily to the bystanders watching for hours.

Ever since Elsa Maxwell's skating-party last winter (with supper afterwards in the French Restaurant on the rink), people have flocked to

THE TOWN



take over the pond after hours for private parties. (Calling CIrcle 6-1525 will secure reservations.)

Ordinary skating sessions are from ten-thirty to one in the mornings; two to five, and six to seven-thirty in the afternoons; eight-thirty to eleven in the evenings. The intermissions are almost as much fun as the skating periods. Then the guards clear the ice scuff, and right in front of every one turn on the ammonia pipes and refreeze the surface. It attracts a far better class of onlookers than the usual Rockefeller hydraulic steam dredgers.

Incidentally, near-by is the Café Louis XIV., with its new white chandeliers and claret-coloured curtains, which will fortify you before you skate with a suave and delicious meal.

BROOKLYN ICE PALACE. With new blue-and-silver decorations, this huge indoor rink gives Brooklyn's skaters the ice for which they've been clamouring for years. Apart from the general skating, the New York Amateur Hockey Association opens its season here on November 17, with plenty of fast Intercollegiate and Amateur games on the calendar. During the children's sessions, by the way, parents who are naturally chilly can look on with pride from a "warm room" in the balcony.

Rinks farther afield:
The Ice Casino, at Playland, in Rye
The Arena at White Plains
The Ice Skating Rink at Great Neck

Playing with music



The Young People's Concerts are starting again, on November 19, for the sixteenth season. At Carnegie Hall on six Saturday mornings, the youngsters will get their music inoculations in the pleasantest way possible. "Uncle" Ernest Schelling will be back again to conduct, explaining the stereopticon slides, telling stories about the composers, and making music fun to hear.

The programs have a touch of magic in mixing up Wagner with "The Jolly Farmer," a gay little piece with the tuba being funny. Of all the compositions, however, perhaps the one the children like best is that fabulously amusing work called "The Worried Drummer," played by Saul Goodman, the famous tympanist of the Philharmonic-Symphony Society. By some Marx Brothers twist of his own, Mr. Goodman has made a zany piece out of the drummer's fantastic array of instruments, out of his frightened anxiety about coming in on time with all his kettle-drums, cymbals, snares, and bass drums. The children go mad over it.

This year, there will be a Christmas Festival and a complete Beethoven Symphony. After the concerts, some of the children go backstage, where Conductor Schelling autographs their programs. Incidentally, they keep beautiful note-books, listing questions and pasting in pictures and drawings. It's all pretty remarkable stuff that doesn't quite go with the general circus excitement, with the happy fluttering of programs from the balconies.

Screen test

Any one who feels like a budding Garbo or Stan Laurel can clear up all doubts by having a free screen test at the Museum of Science and Industry. There are hourly opportunities each day for photogenic persons to pose on the platform just inside the Sixth Avenue entrance. The Eastman Company has furnished four cameras in a big grey box, and there's a handsome director who implores every one to "Show your profile, please" in the same voice as the old family photographer used to say, "Watch the birdie."

Then, two days later, the photographee can return to the Museum to see the results in the Auditorium. It's funny, but the potential Laurels outnumber the Garbos.

Swedish costumes

Unique and entirely fascinating is the exhibition of Swedish regional costumes in water-colour at the Arden Gallery, 460 Park Avenue, until December 3. There are over two hundred plates in the collection, painted by Gratiane de Gardilanne and Elizabeth Moffat. Miss Gardilanne, olive-skinned, hearty, and volatile, is as typical of the Midi as the nougat of Montélimar; Miss Moffat is slender and quiet, with the blue eyes of New England. Together they have made accurate records of a folk dress that has almost disappeared. Each *maquette* is a faithful portrait not only of the costume, but of the wearer, too—animated, individual, with traits of race and personality. The result is a priceless and distinctly entertaining document of an earlier Sweden.

Assembling the necessary material meant months of scouring the Swedish countryside, after preliminary visits to the museums, to find out what books, pictures, and models were already at hand. In village after village, the two artists talked to the parish priest, encouraged a weather-beaten old peasant to recall memories of his grandfather's day. Trunks of long-discarded clothing were brought down from farmhouse attics, most of these yielding only separate pieces—a skirt, a fichu, a band of embroidery. Finally, with some three or four thousand drawings and photographs, they hurried back to Paris to weed out, assemble, and paint the perfect costumes. This stage of operations took three or four weeks, both working on the same plate, one doing the hands and faces, jewellery and embroidery; the other, the (Continued on page 30)



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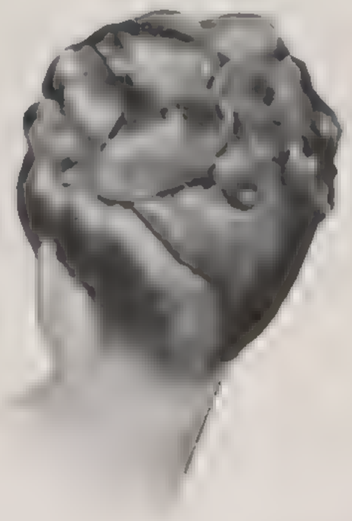
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VOGUE COVERS THE TOWN

(Continued from page 29) textiles and laces.

A vacation from their work of designing costumes for Yvette Guilbert, the French *diseuse*, started them twelve years ago on their hobby-career. They were so enchanted by the peasant dress of remote corners of Provence that they brought back sketches of their findings to Paris. There have been three other collections in the series. The Dutch plates were exhibited here and abroad several years ago. The Spanish plates, originally commissioned by the Spanish royal family, are now in the Museum of the Hispanic Society of America. The French plates were bought by the Metropolitan Museum.

Incidentally, Mrs. Theodore Roosevelt, junior, has just been made an associate director of the Arden Gallery.

The show is on



The gallery-going season is in swing with the reappearance of that perennial, the annual exhibition of contemporary American painting at the Whitney Museum, 10 West Eighth Street. There, until December 11, one hundred-odd artists from all parts of the country share the American limelight. Works by many new artists are shown, as well as the more familiar Corbino, Gropper, and Burchfield.

THE DOWNTOWN GALLERIES, 113 West Thirteenth Street, has until December 3 a collection of important moderns—O'Keeffe, Marin, Laurent, Kuniyoshi, Karfiol, and others—along with a one-man show of painting by O. Louis Guglielmi. This is Mr. Guglielmi's first show, but his mi-Surrealistic work will be remembered from several group shows last year—architectural New England landscapes and pure-coloured New York sky-lines.

An entirely new collection by Reginald Marsh, done in tempera and water-colour, is at the REHN GALLERY, 683 Fifth Avenue, from November 21 to December 10. Those who saw Mr. Marsh's earlier shows will find his handling considerably changed, though he still loves the rank and file and the New York scene. His Bowery derelicts, his Fifth Avenue window-shoppers, his boy-meets-girl-at-Steeplechase-Park are done with the same delicate sympathy and the fine-edged satire of a Daumier.

Three of the great French romantic painters, Gros and his successors, Géricault and Delacroix, are in the collection to be shown at the KNOEDLER GALLERIES, 14 East Fifty-Seventh Street, from November 21 through December 10. Organized in Paris by the Duc de Trevise, the show includes not only the works one always associates with the three men, but less well-known items, such as the portrait of Paganini by Delacroix, one of the very few portraits the artist ever did. Most of the works of Gros are here, his portraits of the Napoleonic generals and his battle-scenes. The dramatic "Struggle of Jacob and the Angel" by Delacroix is here. So are a number of Géricault portraits, as well as drawings of men and horses—even one of his series of "mad" heads done in bronze.

MacDowell Benefit

A benefit performance of "Herod and Mariamne," with Katharine Cornell, is being given by the Edward MacDowell Association on November 28. This organization, as you probably know, runs the MacDowell Colony up in the pines at Peterborough, New Hampshire. Thirty years ago, Edward MacDowell, the American composer, decided that creative artists needed less noise of rivetting in their ears and more country solitude. After his death, Mrs. MacDowell built up the Colony, which is actually a country laboratory for painters, writers, and composers who come summer after summer to work in the cottages and studios scattered through the woods.

According to Edwin Arlington Robinson (whose "Tristram" was written there), the Colony is "beyond a doubt the worst loafing place in the world," where the long, quiet days are interrupted only with lunch brought to the door "by a punctual, but reticent carrier." All the same, Colony Fellows walk off with Pulitzer awards, Prix de Rome and Guggenheim Fellowships.

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VOGUE COVERS THE TOWN

with magic. Over on 1661 Broadway, the Nat Louis Fun Shop, whose owner claims to have more magic than any other place in the world, is crammed full of puzzlers and surprisers. Professional men and shoe-shine boys stand side by side watching Louis Tannen as he performs tricks behind the counter.

A member of the Society of American Magicians, Mr. Tannen, whose hair and moustache are red, has invented many tricks himself. He tries all his new ones out on his wife, Natalie, and if she doesn't approve he throws them away. For the person who likes practical and impractical jokes, there are rubber-pointed pencils, "plate-lifters," "snow matches," "dribble glasses," and "hot seats." Naturally, dabblers in this kind of magic must use discretion.

Town gossip



....Growing more and more popular, suddenly Larue is one of the places where every one goes. It's cozy and has the warm, neighbourly feeling of a favourite club. The dancing's good, and Graziella Parraga is black-eyed and spontaneous. She plunks a guitar, making eerie sounds by slapping the wood, and abandons herself to Cuban and Negro folk-songs....

....A new permanent gallery devoted to "The History of the New York Stock Exchange" opens November 15 at the Museum of the City of New York. Dioramas, photo-murals, documents, and pictures show the career of the Exchange, from 1792 until 1938....

....Not to be missed are the Town Hall talks on the history of music, illustrated by well-known artists: November 23, Aaron Copland, foremost American composer, on "Modern Piano Music," with his own demonstrations at the keyboard. November 30, Marcia Davenport on "The Art Song," with examples by an artist to be announced.

Other Town Hall dates to be heavily underlined are:

November 19—League of Music Lovers presenting The Budapest String Quartet

November 20 and 27—New Friends of Music presenting The Kolisch Quartet concerts in the Beethoven cycle

November 26—Myra Hess in her first piano recital of the season

November 30—Rosa Ponselle in her first recital in years and her first public appearance in New York since she left the Metropolitan over a year ago (under the auspices of the Town Hall Endowment Series)

....The place to go for rhumbas and tangos is La Conga, where the ceiling is lost in autumn leaves, and tree-trunks edge the dance floor. Under a shaggy straw canopy, Ramon Ramos' orchestra and Oscar de la Rosa's band make continuous music until four in the morning....

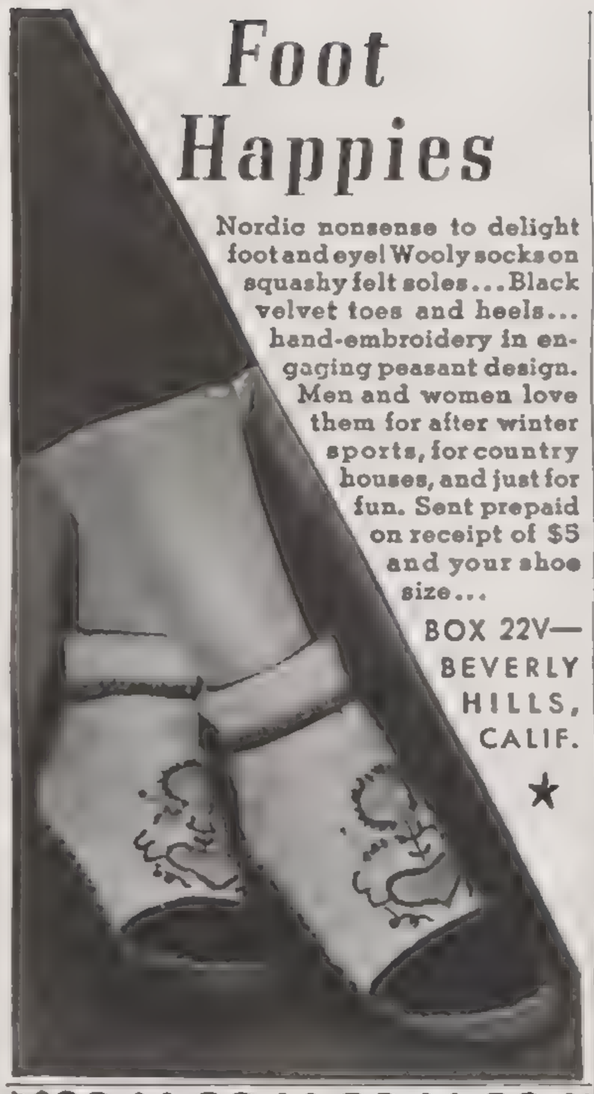
....Olin Downes is giving illustrated music talks for the New York Junior League until January 4. On November 16, he'll be assisted by Beveridge Webster playing piano works of French contemporaries. Emanuel Feuermann, the 'cellist, plays on December 7. Harold Bauer, Albert Spalding, and Gaspar Cassado will play trio music at the last lecture. The place: 221 East Seventy-First Street. The time: eleven o'clock....

....The Sherry-Netherland's Curtain Dinner, life-preserver of so many theatre-goers, is being served again this winter. As you remember, all you have to do is help yourself at the buffet, then watch the miniature theatre for the curtain-warnings (at eight-fifteen and eight-thirty)....

....Morgane, who is both French and a contralto, is at the Ruban Bleu burlesquing those tragic airs that she used to sing at the Paris Opera. In "*La Cocaine,*" and "*J'ai Mordu dans la Chair,*" she mimics pompous ladies and stage-struck *hoy-pa-loy*. Cy Walter and Gil Bowers, who have recently made some recordings for Liberty, are teamed up at two pianos, like Fray and Braggiotti, and Elsie Houston sings some brand-new South American folk-songs....

....Another dance has popped up to rival the Lambeth Walk. Estelle and LeRoy, now appearing in the Rainbow Room, brought it back from Paris, and it's called the "Sambixe." A cousin to the Samba and the Maxixe, it is great fun and not hard to learn.

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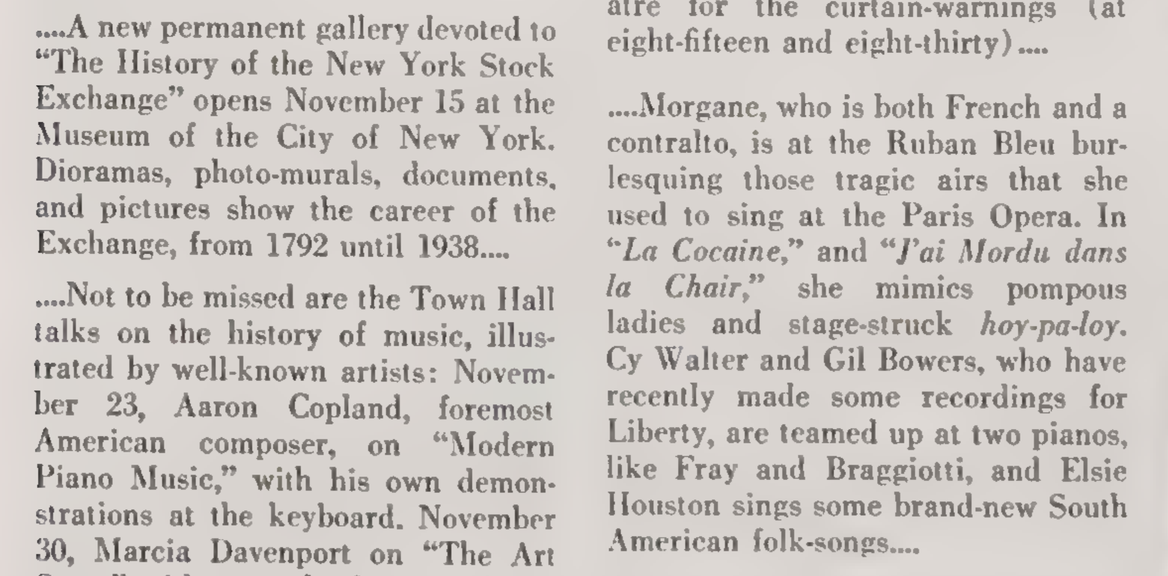
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SOCIETY

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Cushman—On September 3, to Mr. and Mrs. Allerton Cushman (Louisa Bushnell), a daughter.

Geer—On October 6, to Mr. and Mrs. Marshall Geer, junior (Saranne Butler), of Holmdel, New Jersey, a son, Marshall Geer, third.

Hamilton—On October 1, to Mr. and Mrs. Frederick J. Hamilton (Olivia K. Walker), a daughter.

Hodenpyl—On September 29, to Mr. and Mrs. Eugene G. Hodenpyl (Happy Shannon), of "Sea Gull House," Oyster Bay, Long Island, a daughter, Alice Fahys Hodenpyl.

Ingalls—On September 28, to Mr. and Mrs. Robert I. Ingalls, junior (Eleanor Ridgely Flick), of Birmingham, Alabama, a daughter.

Lane—On September 22, to Mr. and Mrs. William H. Lane, junior (Elizabeth L. Nesbitt), a son, William H. Lane, third.

Talbot—On September 16, to Mr. and Mrs. Harold Richmond Talbot (Barbara Truesdale), of Westbury, Long Island, a son.

Trippe—On October 2, to Mr. and Mrs. Juan T. Trippe (Elizabeth Stettinius), a son.

Twiss—On September 16, to Dr. J. Russell Twiss and Mrs. Twiss (Edith J. Liddell), a son, John Russell Twiss, junior.

BALTIMORE

Carey—On August 24, in Colorado Springs, Colorado, to Mr. and Mrs. Reginald S. Carey (Margaretta Bayard Wright), of Baltimore, Maryland, and Sugar City, Colorado, a son, Reginald S. Carey, junior.

CALAIS, MAINE

Miner—On September 14, in Calais, Maine, to Dr. John Miner and Mrs. Miner (Virginia Louis Eaton), a daughter.

BIRTHS

CHARLOTTE, NORTH CAROLINA

Currie—On September 29, to Mr. and Mrs. E. McArthur Currie (Penelope Alexander), a daughter, Penelope Alexander Currie.

Lambeth—On October 4, to Mr. and Mrs. Charles E. Lambeth (Sally Cothran), a son, Charles Cothran Lambeth.

KANSAS CITY

Bunting—On September 16, to Mr. and Mrs. George Herbert Bunting (Karen Dean Bitler), a daughter, Karen Ann Bunting.

Gregg—On September 11, to Mr. and Mrs. Joseph Boone Gregg (Cynthia Pickering), a daughter, Cynthia Ann Gregg.

Sawyer—On September 27, to Mr. and Mrs. J. Neal Sawyer (Virginia Austin), twin sons, J. Neal Sawyer, junior, and David Austin Sawyer.

Townley—On August 13, to Mr. and Mrs. James P. Townley (Ellen Rix), a daughter, Sara Lee Townley.

LOS ANGELES

Gregson—In August, to Mr. and Mrs. George Gregson (Patricia Janss), a son, Eddie Janss Gregson.

Hall—In September, to Mr. and Mrs. Giles Starke Hall, junior (Emily Childs), a son, Giles Starke Hall, third.

Harbach—In September, to Mr. and Mrs. Edwin L. Harbach (Alice McReynolds), a son.

MEDINA, WASHINGTON

Agen—On August 25, to Mr. and Mrs. James Ryan Agen, junior, a daughter, Mary Ellen Agen.

Moore—On August 23, to Mr. and Mrs. John Moore (Frances Paulson), a son, Joel August Moore.

MEMPHIS

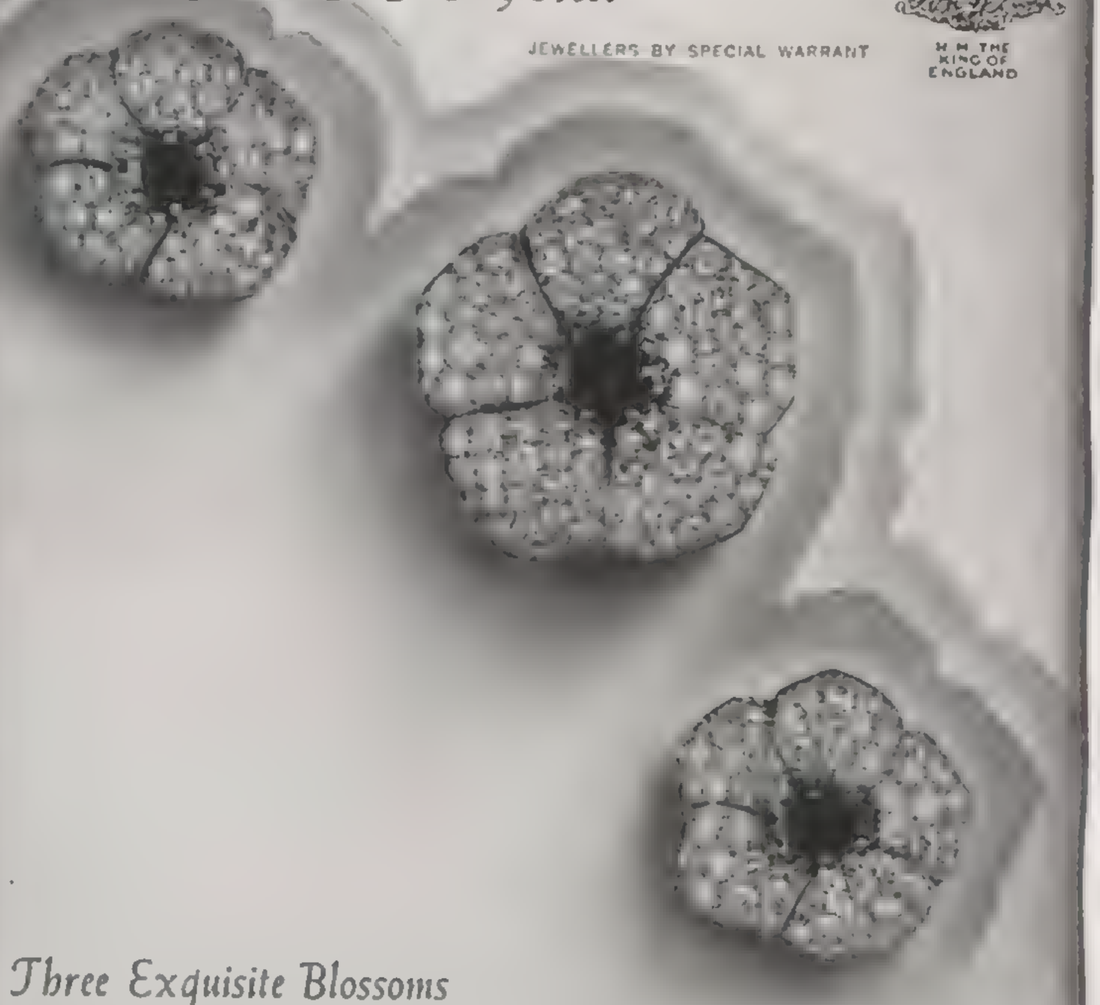
Mooney—On September 17, to Mr. and Mrs. C. P. J. Mooney (Louise Frazer), a son, C. P. J. Mooney, junior.

PHILADELPHIA

Conklin—On October 1, to Mr. and Mrs. William R. Conklin (Lydia Maxwell), of New York, a daughter, Catherine Sterling Conklin.

Cartier, Inc.

JEWELLERS BY SPECIAL WARRANT H.M. THE KING OF ENGLAND



Three Exquisite Blossoms

~ diamond studded and ruby centered; enchanting as clips and fashioned for your coiffure too, if you will. Cartier Jewels, always a symbol of elegance, yet extremely modest in price, include those charming inexpensive whims of fashion, as well as the more important pieces.

Original Designs in Christmas Cards

Countless Holiday Ideas in our Inexpensive Gift Department

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Carlin (signed) COMFORTERS WITH ANCHORBAND*



Only superior wool or down filling is used in Carlin Comforters. There is always a wide variety of original exquisite designs in delicate boudoir colors to choose from. And every Carlin (signed) Comforter is equipped with Anchorband—a practical accessory which prevents the comforter from slipping off the bed during the night.*

*U. S. Patent No. 2024050

Wool filled from 19.50. Down filled from 29.50. Down Comforter, illustrated in new button design . 42.50

Carlin Comforts

CARLIN COMFORTS SHOP • AT SAKS-FIFTH AVENUE

(Separate entrance at 10 East 50th Street)

ALSO AT THESE SHOPS • Scrugge-Vandervoort-Barney, St. Louis • Field-Schlick, St. Paul Neiman-Marcus Co., Dallas • Joseph Horne Co., Pittsburgh • Miller & Rhoads, Inc., Richmond The J. L. Hudson Co., Detroit • I. Magnin & Co. Shops, Pacific Coast • R. H. Stearns Co., Boston McCurdy's, Rochester • Julius Garfinckel & Co., Washington • The Edw. Malley Co., New Haven

SOCIETY

BIRTHS

SAINT JOSEPH

Cormack—On September 8, to Mr. and Mrs. William Cormack (Marion Dodd), a son.

Wheeler—On September 6, to Mr. and Mrs. William Webb Wheeler, third (Esther Groves), a daughter, Cinda Wheeler.

SAINT LOUIS

Desloge—In September, to Mr. and Mrs. William Livingston Desloge (Loriel Martens Johnson), a daughter.

SYRACUSE

Jones—On September 7, to Mr. and Mrs. Bradford Jones (Janet Redfield), a daughter, Janet Montgomery Jones.

Pennock—On September 27, to Mr. and Mrs. Robert Pennock (Polly Langdon), a son.

Warren—On August 3, to Mr. and Mrs. Howard Warren (Jane Chapman), of Elmira, New York, a daughter, Linda Ann Warren.

TULSA

Hughes—On September 5, to Mr. and Mrs. Seth Hughes (Mary Leonard), a daughter, Mary Leslie Hughes.

Seger—On August 19, to Mr. and Mrs. Joseph L. Seger (Mary Lou Niles), a son, Christian Niles Seger.

UTICA

Graben—On August 20, to Mr. and Mrs. Robert Graben (Jane Beattie), a son, Robert Graben, junior.

WATERBURY

Upson—On September 4, to Mr. and Mrs. J. Warren Upson (Grace S. Fisher), a son, Warren Terrell Upson.

ENGAGEMENTS

NEW YORK

Collins-Wadhams—Miss Caroline Barbara Collins, daughter of Mr. and Mrs. Ralph W. Collins, of Dongan Hills, Staten Island, to Mr. Richard Hand Wadhams, son of Mr. Albion J. Wadhams.

ENGAGEMENTS

Thomasson-Thorne—Miss Elisabeth Thomasson, daughter of the late Theodor Thomasson and Mrs. Thomasson, of Lund, Sweden, to Mr. Harold Benson Thorne, junior, of Montclair, New Jersey, and New York, son of Mr. and Mrs. Harold Benson Thorne, of Montclair.

Willis-Fowler—Miss Margaret Willis, daughter of the late William Willis and Mrs. Willis, of New York and Wainscott, Long Island, to Mr. Benjamin Prince Fowler, son of Dr. Edmund Prince Fowler, of Spuyten Duyvil, New York.

LOS ANGELES

Smith-Pallette—Miss Cynthia Smith, daughter of Mr. and Mrs. J. Clark Smith, to Mr. Warren Pallette, son of Dr. Edward E. Pallette and Mrs. Pallette.

PHILADELPHIA

Brick-Conger—Miss Anne C. Brick, daughter of the late Dr. J. C. Brick and sister of Mrs. Thomas B. K. Ringe, of Germantown, Pennsylvania, to Mr. John F. Conger, son of Mr. William H. Conger, junior, of Philadelphia, Pennsylvania.

Diss-Schoettle—Miss Margaret Louise Diss, daughter of Mr. and Mrs. Daniel B. Diss, of South Orange, New Jersey, to Mr. Karl R. Schoettle, son of Mr. and Mrs. Edwin J. Schoettle, of Philadelphia, Pennsylvania.

Timanus-Black—Miss Mary Reading Timanus, daughter of Mr. and Mrs. J. Herbert Reading Timanus, of Chestnut Hill, Pennsylvania, to Mr. John L. Black, son of the late John L. Black and Mrs. Black, of Chestnut Hill and Pittsburgh, Pennsylvania.

PITTSBURGH

Shoemaker-Bassett—Miss Virginia Shoemaker, daughter of Mr. and Mrs. James M. Shoemaker, of Plandome, Long Island, to Mr. George Pomeroy Bassett, third, of New York, son of Mr. and Mrs. George Pomeroy Bassett, of Pittsburgh, Pennsylvania. (Continued on page 124)



CELEBRATING FIFTY YEARS...

with a distinguished collection of fine jewelry at reasonable prices. Typical, this Emerald-cut Aquamarine Ring and a Clip that combines Aquamarines with Diamonds and Sapphires.

Udall and Ballou

Jewelers Since 1888

Fifth Avenue at Fifty-Seventh Street, New York

NEWPORT PALM BEACH



Designs of Jewelled Clip and Bracelet patented and owned by Paul Flato, One East 57th N.Y.—8637 Sunset Boulevard Los Angeles



Evening Enchantment in ERMINE Harra

S. HARRA FUR CO. 15 WEST 57th STREET, NEW YORK

THE NEW

COMPACT-BRACELET

Rigid gold bracelet set with rubies and diamonds. Detachable clasp, containing powder compartment and mirror, may be used separately. $600



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. . . FOR CHRISTMAS

A PAIR OF MEXICAN HUARACHES

FROM OLD SANTA FÉ

ATTRACTIVELY BOXED AND DELIVERED ON THE DAY YOU DESIGNATE

PER PAIR
$3.75 THREE PAIRS FOR $11.00



HOW TO ORDER HUARACHES AS GIFTS. We've worked out a neat plan whereby you can give huaraches as gifts and be reasonably sure of a satisfactory fit. Send us the names and addresses of the recipients together with your remittance. Each will receive an attractive gift card (mentioning your name as the giver), illustrations of the four styles from which a selection may be made and a form for foot outline. The recipient returns his foot outline and selection to us in a postage paid envelope and the huaraches are then delivered immediately or on the designated day. Send your orders in now to assure delivery before Christmas.

You've probably always wanted to have a pair of these hand-made sandals that so many people are wearing. They're tops in comfort for indoor wear and smart at southern winter resorts. Withal entirely appropriate for the season. We are parading the entire huarache family before your eyes so that you may treat yourself for Christmas to the kind you like best.

To order send an outline of your foot and specify the style you want. We have all sizes for men and women and have had remarkable success fitting by mail.

The OLD MEXICO SHOP

SANTA FÉ — NEW MEXICO

DECORATOR'S DAY-BOOK

QUIET, PLEASE—James Amster's bow-windowed shop on Lexington Avenue looks like (and is) a place to browse in, with its indescribable collection of lovely and amusing Victoriana. Behind it all is the firm and delicate hand of Walter Lamb, who designed those slim-waisted, bodice-and-petticoat chairs shown in the September 15 Vogue. Mr. Lamb's interiors are peaceful havens, with vivid touches that are distinctly his own.

He likes to use two low, short sofas at either side of a mantelpiece, instead of a long one; and, for the end of a very long room, a pair of corner sofas for those of us who do not like the centre of the stage. Fringes on all these—fringes that fall and rest pleasantly on the upholstery. And, lately, he has entirely covered a pair of the familiar Victorian Louis XV. side chairs with magenta taffeta, tufted, with only the cream-painted legs showing.

In a long, long corridor, Mr. Lamb has used one of his favourite narrow-striped papers, from baseboard to cornice, and covering the panels of the doors. The surrounds, baseboard, and cornice are painted the cream colour of the stripe, and the floor is covered with a Parma-violet carpet. In another house, the walls of a drawing-room are panelled in bleached cedar, which gives a permanent fragrance to the room. Certain mouldings in this room are painted, and a Georgian pine mantelpiece frames the fireplace.

Narrow windows are a special problem this year, with every one reverting from modern buildings to old brownstone houses, and here Mr. Lamb widens them with mirrored reveals that reflect the light into the room. Under the pelmets of these windows, he places discreetly-dimmed lights, and occasionally he spot-lights (discreetly again) the drawn curtains of a room.

Staircases (and here is a brownstone-house problem, too) are treated lightly and effectively. Most balusters and hand-rails are mahogany; these Mr. Lamb strips, bleaches, and lightly waxes so that they have a pinky tone. Or he marbles them, choosing a marble that never existed, with gay streaks à la Messel. (Which reminds us of the decorator who gave her painter a pound of Cheddar-with-Port as a sample for a superb yellow-and-violet marbleizing.)

Ironwork rails are silvered, then speckled with gilt, with a fine silver-gilt result; in most cases, interior ironwork looks far better light than black. In an Adam house in London, Mr. Lamb silvered the arrow-motif stair-rail, added touches of gilt and lime-green, with entirely authentic results. Mr. Lamb has a way with endless other details: fabric-covered picture-frames, small pedestals for special figurines and vases, and the final note of pale-coloured kid linings for dressing-table drawers, all of which must be seen to be appreciated.

TABLE-TOPS—Schmitt Brothers' beautiful eighteenth-century table, with its octagonal top entirely covered with embroidered silk, brings back the upholstered-top idea and all its variations. This one has a tripod base painted buff and brown, and the top and top edge are covered with old-blue silk embroidered in cream in a design made to fit its octagonal shape.

If you are lucky enough to have an aunt who still embroiders, you might set her to work, forgetting the red and pink carnations of yesteryear, and basing your design on something like the Schmitt table-top. For such delicacies as this, you will need a fitted glass cover, but with the other variations of this idea—better leave them in the raw. Printed serge is one (and it is comparatively easy to pick up an antique topless tripod base, since nine out of ten old tables have lost their original tops); have the base fitted with a pine top, and cover it, over a slight padding, with serge. Closely-placed brass nails finish the edges, but a Victorian repoussé brass cornice, if it is narrow (Continued on page 36)

THE GOURMET'S GUIDE

RESTAURANTS—dining

DIVAN PARISIEN
17 East 45th St.
Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad.
Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning Vanderbilt 3-7897

THE MARGUERY—RESTAURANT FRANÇAIS
270 Park Avenue—Wickersham 2-8191
Famous for the real Filet of Sole Marguery and hot hors d'oeuvres
Parisian Specialties Every Day
Luncheon—Dinner—Popular Cocktail Hour

JANE DAVIES'
145 West 55th St.
Luncheon 55c, 65c, 75c — Vintage Wines — Dinner $1 and $1.25

10 W. 55 FRANCES LYNN 52 E. 52
Smart Clientele, deft service, delicious food.
For "Pennywise New Yorkers"
Luncheon 50c, 65c Dinner 75c, $1.

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon $1 —Dinner from $1.50 in the Main Dining Room. Dollar London-Buffet-Dinner before theatre in the Bar.

15 East 52nd HENRI PLaza 3-7130
Finest food prepared in the true French manner. Luncheon $1.50. Dinner from $1.75. Also à la carte. Famous cocktails from 30c • Parisian cocktail lounge.

THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to $1.25.

KENTUCKY SERVES A MEAL
Featuring Suppers from 85c to $1.25
Luncheon from 75c—Dinner from $1.25 to $1.50
Elizabeth D. Reynolds, Inc., 15 East 48th St.

MIYAKO—JAPANESE CUISINE. 340 West 58th St. Columbus 5-0577. Famous original Sukiyaki and Tempra Cuisine. Excellent luncheon and dinner. Open from 12 to 11 P.M.

LITTLE OLD MANSION—61 E. 52 St. Unusual Food Served in One of New York's Delightful Old Houses. See our old world miniature garden. Luncheon 60c up. Dinner $1 up. Open Sunday 1 P.M. to 8:30.

RESTAURANT MAYAN, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails and dinner. Luncheon entrées from 60c. Dinner Prix Fixe served in sizzling skillet $1.50, and à la carte.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar. Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, à la carte. Delightfully air-conditioned.

ROCKEFELLER PLAZA RESTAURANT—32 West 50th. Upstairs—the Plaza Room for Breakfast, Luncheon (from 75c), Cocktails, Dinner (from $1) and Supper. Downstairs—the Old New York Room for Luncheon (from 75c), Cocktails and Dinner (from $1). Both rooms are interesting, smart and informal.

24 WEST 55 ST. CAFE & RESTAURANT (Rockefeller Apartments—just off 5th Ave.). Smart, restful atmosphere. Excellent cuisine. Luncheon from 60c; large cocktails from 25c; Dinner from $1.00. Also à la carte. Delightfully air-conditioned.

CAFE LOUIS XIV—15 West 49th Rockefeller Center. Close to the musical, cultural and amusement center. Excellent French Cuisine. Lunch, Cocktails, Dinner, A La Carte.

CAFE CONTINENTAL, 10 EAST 52nd STREET Cuisine Continental. Liquors and vintage wines. Luncheon $1.00. Dinner $2.00. Music by Adler and his violin. Comfortably air-conditioned. EL. 5-9144.

HAPSBURG HOUSE—313 E. 55 St.—Novel—Intimate. Dishes reminiscent of the Vienna of Franz Josef. The wine cellar has been called the "best in N. Y." Luncheon, $1.00, dinner, $2.00. EL. 5-8493.

RITZ CARLTON—46th & Madison Avenue
World-famous Ritz cuisine à la carte. Oak Room or Oval Room for dinner and luncheon. Music in Oval Room. Dressing for dinner optional. PL. 3-4600.

THE HEARTHSTONE
Garden Grill
154 East 48th Street
Simple, delicious food carefully prepared
Also 102 East 22nd Street
Open Every Day in the Year

CHAMBORD—803 Third Ave. (EL 5-7180) "Paris on Third Ave." French Cuisine for the gourmet. Novel kitchen behind glass. Cellar for "Connaisseurs". Lunch $1.00. Dinner from $2.00.

CAVIAR RESTAURANT—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. Wickersham 2-2224.

JANET OF FRANCE, 237 W. 52 St., W. of B'way. Famous for "onion soup". Dinner $1. up; lunch 65c. Châteaubriand steak. It's always sailing time at Janet's Ship's Bar. Open Sundays. COL 5-8717.

TESSIE'S OLD VIENNA—133 E. 54 St. All the charm of pre-war Austria with Tessie's inimitable touch in the kitchen. Wiener Schnitzel, Backhuhn, Beinfleisch, a specialty. Bar & music. PLaza 5-9392.

PATRICIA MURPHY'S Candlelight Restaurants.
The Barclay—33 E. 60th St., Manhattan
The Candlelight—114 Henry St., Brooklyn
Sophisticated American Foods

The case against habit

There's much to be said for habit; it saves time, for one thing; it eliminates decisions. It steers life along nice easy lines, reducing the day's activities to a pleasant formula. Habit chooses our toothpaste and our cocktails; arranges our furniture and buys our cigarettes. We go into a store to order note paper; after looking at ten colours, we place the order, saying "Well, I've always used grey." The average man will balk if anyone suggests a new tie pattern. He must, and will, have his red stripes on a black background. No dots for him. That's habit again, making things so simple, and making them deadly dull.

Let's consider the food habit. In the abstract, it's a very good one—practically indispensable. But in the concrete—here's where people miss out on half the fun in life, which is experimenting with food. So many habit victims have had Eggs Benedict for so many lunches that they couldn't possibly eat an omelette with chicken livers, no matter how much they're urged. They sit in a comfortable little groove, and it's almost like pulling an eye tooth to get them out of it.

Does everything go all wrong if you can't have filet mignon on Wednesday night? When you order spinach, do you insist on creamed spinach? For all you know, the chef may have thought up a delicious Italian way of cooking spinach without cream. It may be much better than *with* cream—just for a change.

Now is the time, in this gay season of new clothes, new plays, new excitements, to shake loose these stodgy eating rituals. New York, of all places, is the town to experiment in, with restaurants and dishes from every corner of the world. Don't have your friends saying, "Oh, I remember, you always have milk toast for supper." Be a pioneer, and put habit in its place.

RESTAURANTS—dining

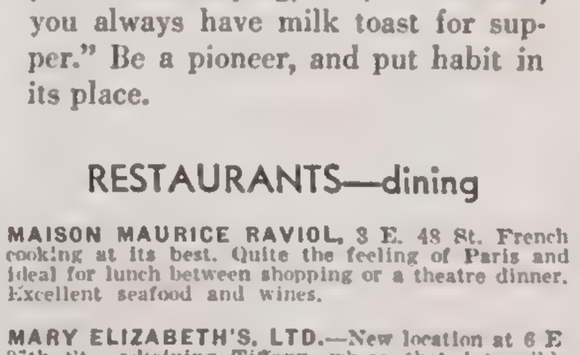
MAISON MAURICE RAVIOL, 3 E. 48 St. French cooking at its best. Quite the feeling of Paris and ideal for lunch between shopping or a theatre dinner. Excellent seafood and wines.

MARY ELIZABETH'S, LTD.—New location at 6 E 37th St., adjoining Tiffany, where that intangible something still lingers in the old fashioned crullers, peasant soups and in the use of garden herbs.

SWEDISH RATHSKELLER RESTAURANT
201 East 52nd. (EL 5-9165.) Outstanding Swedish Cuisine. Smörgåsbord. Luncheon 60c, 75c, $1. Dinner $1.25 and à la carte. Selected Wines & Liquors.

PORTOROSE, 154 W. 13th St. One of New York's best Italian restaurants. Mallard Duck a la presse. All game in season—Continental specialties. Wines & Liquors. Luncheon, Dinner. STuyvesant 9-9122.

RESTAURANT LE MIRLITON, 14 E. 58th St. Enjoy finest cuisine in European atmosphere, where you can wine, dine and talk in peace. A la carte. Phone Plaza 3-5798.



RESTAURANTS—dining

LARRE'S—50 West 56th Street
The outstanding French Restaurant in New York at popular prices. Circle 7-8980
Lunch 50c Dinner $1.00

GOLDEN HORN, Armenian—Turkish. Where the connoisseur may find exquisitely prepared & classic dishes of the Orient. Wines & liquors. Luncheon 65c Dinner $1.25. 39 W. 51 St., N. Y. EL. 5-8990.

CAFE TROUVILLE
112 East 52nd St.
Open for luncheon, cocktail hour and dinner. Entertainment during supper.

JOSEPH'S—46 E. 52nd St.
For many years has applied a continental cuisine to good American taste. Selected wines. Luncheon $1. Dinner from $1.50. Also à la carte. Tel. WI. 2-8173.

RESTAURANTS—with dancing

LE COQ ROUGE—65 E. 56th St. Famous cuisine. Luncheon, Dinner and after theatre. Dancing—Entertainment. George Sterney's Orchestra and Tisdale's Trio. Reservations. PLaza 3-8887.

EL CHICO, 80 Grove St., Greenwich Village. Dine and Dance in the atmosphere of Old Spain. Spanish Revue. Open 6 P.M. to 2:30 A.M. including Sunday. Dinner $1.50 and $2.00. Cover after 9:30 P.M. 50c, Saturday $1.00. Air-Conditioned. CHelsea 2-4645. Listen NBC every week.

LARUE—45 East 58th Street, VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing 'till 4 A.M. Graziella Parraga at supper.

ST. MORITZ on The Park, 50 Central Park South. Dinner and supper dancing in the Restaurant de la Paix. Superb dance music. All-Star show. Home of Cafe de la Paix and Rumpelmayer's.

CASTLEHOLM, 344 West 57th St.
Most popular Swedish restaurant, attractively redecorated for the season. Dancing nightly to the rhythm of the Norsemen. Swedish and international cuisine. Luncheon from 60c. Dinner from $1.25 including famous Smörgåsbord. Reservations: CI 7-0873.

LOUNGE BARS

RITZ BARS—Perfect 'round-the-clock settings for those who like to be calm and cosy in their conversation and imbibings. Women's Bar for women alone or with escorts. Men's Bar for their exclusive use. The charges for drinks which reflect the reasonable food prices and room rates are the same in the bars as in the clublike Oak Room Grill and in the Oval Room. Martinis 35c, Manhattans 40c, Scotch & Soda 45c. Ritz-Carlton Hotel, Madison & 46th, N. Y.

WHALER BAR—Madison Ave. at 38th St., N. Y. Board the whaler "Wanderer" as she gets under way with a full cargo and all hands on deck. Pull up to the captain's table and have your tot of pilot's grog. Special shoppers' luncheon from 55c.

FOOD FOR BEAUTY

HELENA RUBINSTEIN'S ZURICH LUNCHEON
715 Fifth Avenue. Where smart women learn to diet for streamlined vitality in an atmosphere of international chic. Four-course luncheon, $1.50.

THE SHERRY-NETHERLAND, 5th Ave. at 59th Street—An innovation is the interesting menu of "Dietetic Luncheons", skillfully contrived to combine appetite appeal with waistline control.

NIGHT CLUB

LEON & EDDIE'S, 33 W. 52nd St. The World Famous cafe-restaurant offers America's most amazing values in food & entertainment. "Sly" Eddie Davis heads a big new show. Continuous dancing.

NEW JERSEY

WILLIAM PITT TAVERN, Route 24, Chatham. Rambling old house. Furnished with antiques. Hospitable atmosphere. Wholesome food to suit every taste. Luncheon, Afternoon Tea, Dinner.

LONG ISLAND

ROUND HILL RESTAURANT. Séjour des Gourmets, So. Huntington, L. I. Cuisine Française—Fireplace—Wines & Liquors. Open all year. 34 miles from N. Y. on Jericho Turnpike, Rt. 25. Huntington 1371.

LEO GERARD'S. Jericho Turnpike, S. Huntington, Rt. 25. Former private estate in woodland setting. Willy Field's orchestra. Specializing in shore dinners and deviled crab. Old pine tap room. Hunt. 650

ROTHMANN'S, E. Norwich, Rt. 25-A. The rendezvous of New York's hunting set. The sound of horn and hound blends with superb duck and shore dinners. A cellar replete with fine wines & liquors.

CONNECTICUT

WHITE TURKEY INN—Built 1760. Rt. 7. 3 miles N. of Danbury. Charming New England Inn where old-fashioned hospitality still prevails. Food & drink for the gourmet. Open all year.

SILVERMINE TAVERN, NORWALK. A Colonial Inn, with charming atmosphere. Dining on the edge of the Old Mill Pond. Afternoon Tea in the Old Mill. Choice antiques on sale in the Galleries. Tel. NOrwalk 88. Near the end of the Merritt Parkway.

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To grace your table beautifully...correctly... for every occasion...



Lifelong association with sterling silver makes your choice of pattern all important. Alvin Silver patterns are as flawless in craftmanship as they are in style . . . and being sterling, they last a lifetime

SEE THEM AT YOUR JEWELERS

FREE We will be pleased to send complete descriptive price lists of our patterns. Check those desired and mail with name and address

☐ CHASED ROMANTIQUE ☐ BRIDAL BOUQUET
☐ ENGLISH ROSE ☐ MARYLAND
☐ MAYTIME ☐ DELLA ROBBIA
☐ MASTERCRAFT ☐ ROMANTIQUE

THE ALVIN SILVERSMITHS
Makers of Exclusive Silver Designs for 50 Years
PROVIDENCE - RHODE ISLAND





DECORATOR'S DAY-BOOK

(Continued from page 34) enough, makes a nice variation.

Needlework, of course, is a pleasant, but more usual version, and you don't need an aged aunt to do that. Striped damask can be stitched together in pie-shaped wedges, six or eight of them, for a round-topped table, but you will probably need an upholsterer for this, as it is an effective, but difficult trick.

FIRE-CURTAIN—The handsomest fire-screens we ever saw were those luxurious metal mesh curtains that were imported from France at great expense.

Now on Wanamaker's third floor, you can find an American-made one at about a fifth of the price of the imported one. These are called the Bennett flexible screens, and, although they are a bit coarser in mesh, they are equally effective. They come all rigged up on a simple iron frame, and are really just a pair of metal mesh curtains that slide on a rod, just as other curtains do. We advise, however, removing the rod from the metal frame, a matter of loosening two screws, and having them installed inside the fireplace opening; the effect is far less cumbersome.

SCREEN MATERIAL—From damask to paper, to leather, to mirror, and back again, screens are a familiar story. The paper ones are probably the most ubiquitous and certainly the most fragile, and, for this year's rejuvenation, there are some superb papers at Barrie and Desmond.

Taking their pale pink-mauve drapery paper as a base, and adding the deep, separate frieze at the top and a matching border at the bottom, you have something pretty handsome. The frieze is a deeper mauve drapery edged with black and overlaid with masks and garlands in grey, white, and soft green. This was, of course, meant for walls, but even a six-panel screen of it would be distinction enough for the average room.

Then there is a group of fine marbled papers in several colours, a notable one in pale mauve and grey on a faint lilac ground; and a particularly striking one boldly marbled in white, streaked diagonally over a black ground.

This shop is as full of antique papers and French furniture as any shop in Paris, and Mrs. Whitewright Watson's room here, full of trophies of the hunt, is something to be seen. There are sets of Directoire plates and porcelain hounds, boars' tusks mounted in silver, and china figurines of huntsmen, all reminders of the chase. The prints of hunting fashions, framed in old maple, show how little these fashions have changed since 1840, and a number of old French hunting-prints are cheerful variations of the English ones we know almost too well.

NEW ADDRESSES AND AN ITEM OR TWO—Lathrop Haynes' new shop on Park Avenue is devoted chiefly to fine mirrors, but you will find other items, too. The mirrors are finely-carved reproductions of almost any antique mirror you ever saw, and there are carved brackets of Chippendale design to go with some of them. One Regency-looking mirror is bordered with glass painted in stripes of white, black, and gilt, with gilt rosettes at the corners, and there is a Victorian-Venetian reproduction, upright in shape, all of simply-cut mirror.

Ruth Campbell Bigelow has descended from Seventieth Street to Fifty-Seventh, and her specially carved and coloured rugs—to be ordered in any colour—are notable. And the enormous old carved wood decoys, almost eighteen inches long, that are wonderful as mantel ornaments or door-stops, or even mounted into low lamps with oval shades of grass-cloth.

Margaret Owen has a few of the choice terra-cotta figurines made by Louise Milhau, who happens to be Matisse's daughter-in-law. These are Edwardian and Victorian ladies, and, at times, circus horses, all touched with colour—pinks, blacks, and greens—, and the horses have tails of string.

EVERETT GRAY LINSLEY

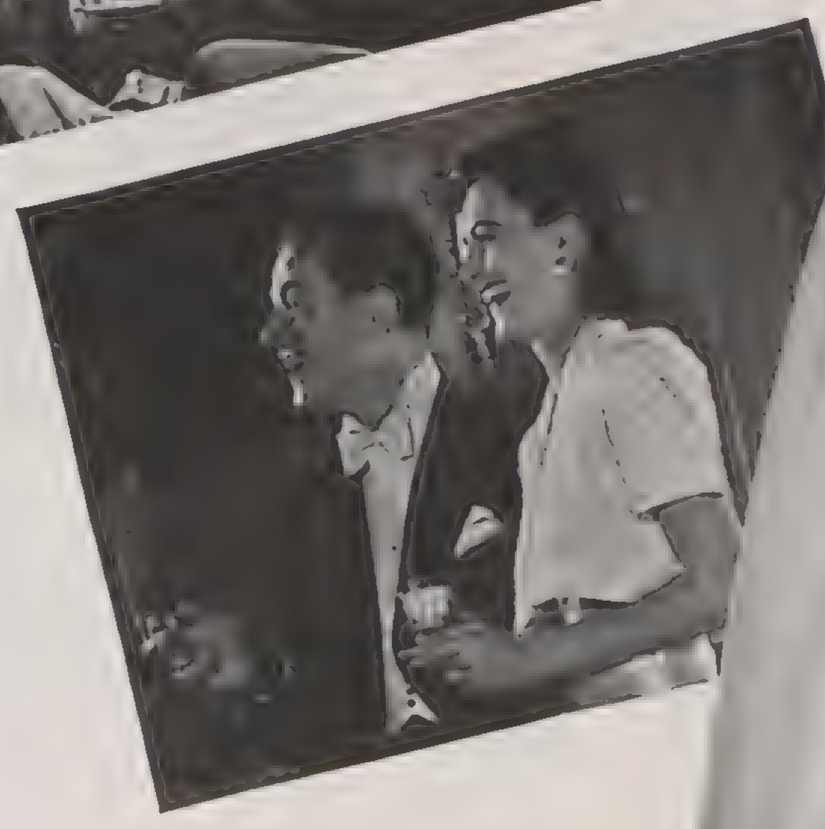
FIRST ACT

(ABROAD): Centuries ago, grandees returned to Europe, from tropical Puerto Rico with a rare liqueur coffee—a gift for the royal courts. There started the custom of serving it only black—only as demi-tasse. It was a small, but distinguished world for Café Rico.



SECOND ACT

(NEW YORK): America's first truly after-dinner coffee made its debut in New York last fall. Everything about it created comment. Its exhilarating bouquet; its liqueur body; its mellow yet spicy flavor—were discussed like fine old brandy, a rare liqueur or wine.



THIRD ACT

Out-of-town guests wondered if New York hostesses had a monopoly on the only demi-tasse coffee to come to our shores. And only today have the growers of this rare coffee garnered a supply sufficient for other cities. Fortunately it is served only in small quantities—a coffee for occasions, not an occasional coffee.



CAFÉ RICO IS SOLD BY STORES OF THIS CHARACTER

Albany, N. Y.....*Arthur Banfill Co., Inc.*
Baltimore, Md.... *Hopper McGaw Co.*
Baton Rouge, La. *Crescent Delicatessen*
Boston, Mass..... *S. S. Pierce & Co.*
Boston, Mass. .....*John Gilbert Jr., Co.*
Buffalo, N. Y..... .....*Jehle's*
Buffalo, N. Y..... *Wm. Hengerer Co.*
Buffalo, N. Y.....*Henry Ziemer & Co.*
Burlington, Vt.....*Alex Verrett*
Cambridge, Mass..... *E. R. Saye*
Cantonsville, Md.....*The Heidelbach Co.*
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Marshall Field & Co., Confectionery Dept.
Chicago, Ill.
Mandel Brothers, Hostess Party Shop
Chicago, Ill.
Carson, Pirie, Scott, Candy Dept.
Clayton, Mo.....*Wm. A. Straub & Co.*
Cleveland, Ohio..... *Siebold Bros.*
Cleveland, Ohio....*The Halle Bros., Co.*
Evanston, Ill.....*Smithfield Foods Inc.*
Greenwich, Conn.....*Cohen Bros.*
Gloversville, N. Y.....*Collins & Stilwell*
Indianapolis, Ind.
P. O. Powers Food Market
Indianapolis, Ind.....*Bulger's Grocery*
Lake Forest, Ill.
Community Service Grocery Co.
Los Angeles, Calif. *Albert T. Balzer Co.*
Milwaukee, Wisc. *Gimbel's Tasty Town*
Milwaukee, Wisc..... *The Boston Store*
Needham, Mass.....*Rimmele's Market*
Newark, N. J.....*L. Bamberger*
New Brunswick, N. J.....*Davidson Bros.*
New York City.....*Charles & Co.*
New York City.....*Gristede Bros.*
New York City.....*R. H. Macy & Co.*
New York City.....*Park & Tilford*
Pasadena, Calif. *The Model Grocery Co.*
Pasadena, Calif.
Jurgensen's Fine Foods
Philadelphia, Pa.....*Gimbel Brothers*
Philadelphia, Pa.....*Thos. C. Fluke Co.*
Pittsburgh, Pa. *Kaufmann's Dept. Store*
Pittsburgh, Pa.....*Joseph Horne Co.*
Pittsfield, Mass.....*Kelsey's Market*
Princeton, N. J.....*Bamman's*
Providence, R. I.....*Wm. B. Chase, Inc.*
Rochester, N. Y.
Sibley, Lindsay & Curr Co.
Rochester, N. Y.....*A. De Wolf Grocery*
Santa Barbara, Calif. *Dichle Bros., Inc.*
Schenectady, N. Y.....*J. D. Krueger*
Shreveport, La.....*Leon Johnson*
Springfield, Mass.
Springfield Public Market
Stamford, Conn.....*Brown Bros.*
St. Louis, Mo.....*A. Moll Grocery Co.*
Washington, D. C.....*Magruder, Inc.*
Washington, D. C. *Woodward & Lathrop*
West Los Angeles, Calif.
Westwood Village Market

Café Rico is grown, roasted, and packed in Puerto Rico by Cafeteros De Puerto Rico. The Paton Corp., 630 Fifth Ave., N. Y. C., sole U. S. distributor.

"Doesn't a Packard meet a woman's needs perfectly!"



"THE TRAFFIC SIGNS PROVED IT TO ME"

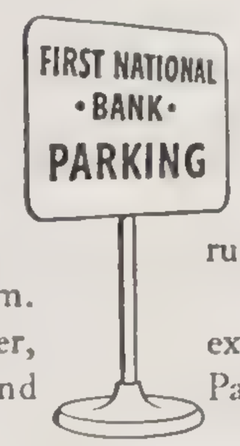


"I'LL admit it sounds queer—saying that the traffic signs showed me what a perfect car a Packard is for women.

"But if you'll drive one of the new Packards and watch the highway signs, you'll see what I mean.

"For example, I used to mentally grit my teeth when I drove to town and passed one of those 'City Limits' signs. For I knew that struggling through that city traffic was going to leave me limp as a dish-rag.

"But in my new Packard, it isn't work—it's fun. The car handles like a dream. You can sense that you're driving a safer, better-built car. Clutch and wheel and brakes all work with the lightest touch. *Goodness, what a relief!*



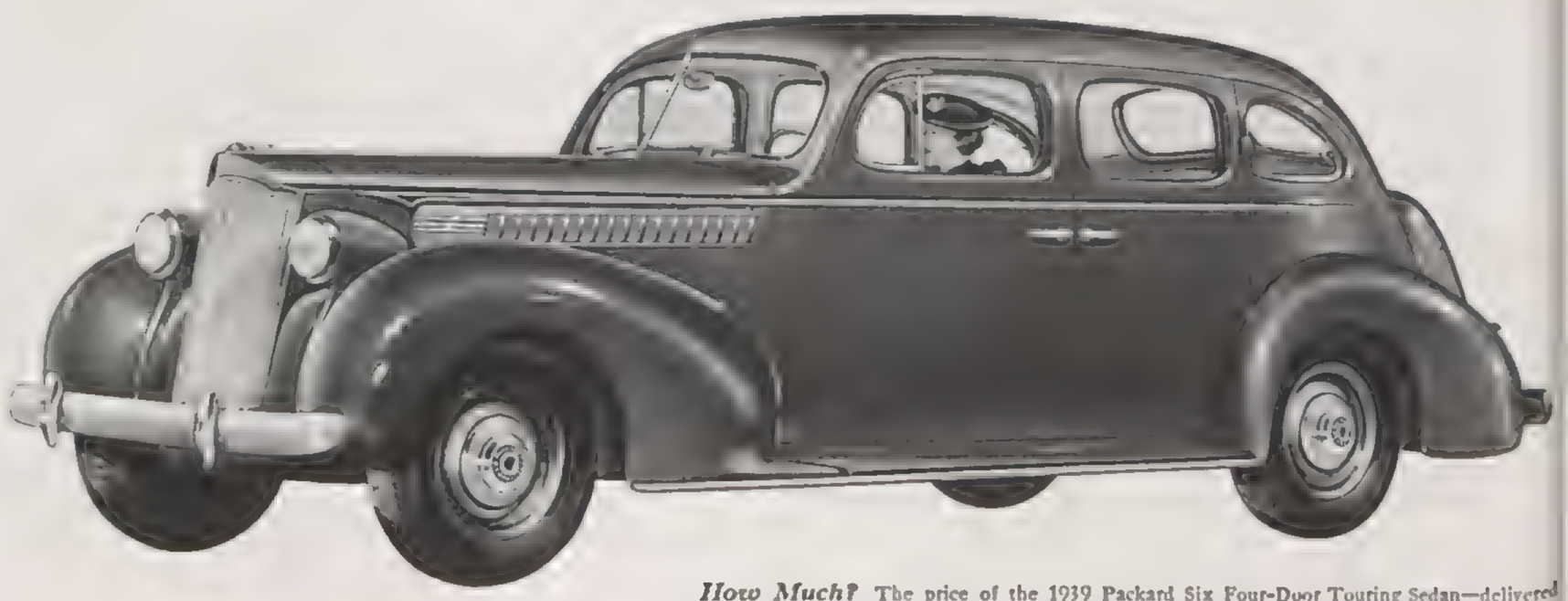
"Then take one of those 'Parking' signs. *That* used to be the signal for a regular wrestle. But I can whisk my Packard into a parking space that looks impossible, and step out unruffled.

"But (and if it's vain of me, please excuse it) the *biggest* kick I get out of my Packard is driving it to my bridge dates or social engagements. It really does something for me to get out of a car so thrillingly smart, so strikingly beautiful. I enjoy having my friends rave about the car's really handsome interior. And it's fun seeing strangers' eyes widen a bit when I casually refer to 'my Packard.' (Just as though a Packard wasn't as *easy* to buy as most lesser cars!)



"Why don't *you* see your Packard man soon? If you once drive one of these stunning new Packards, you won't want anything else!"





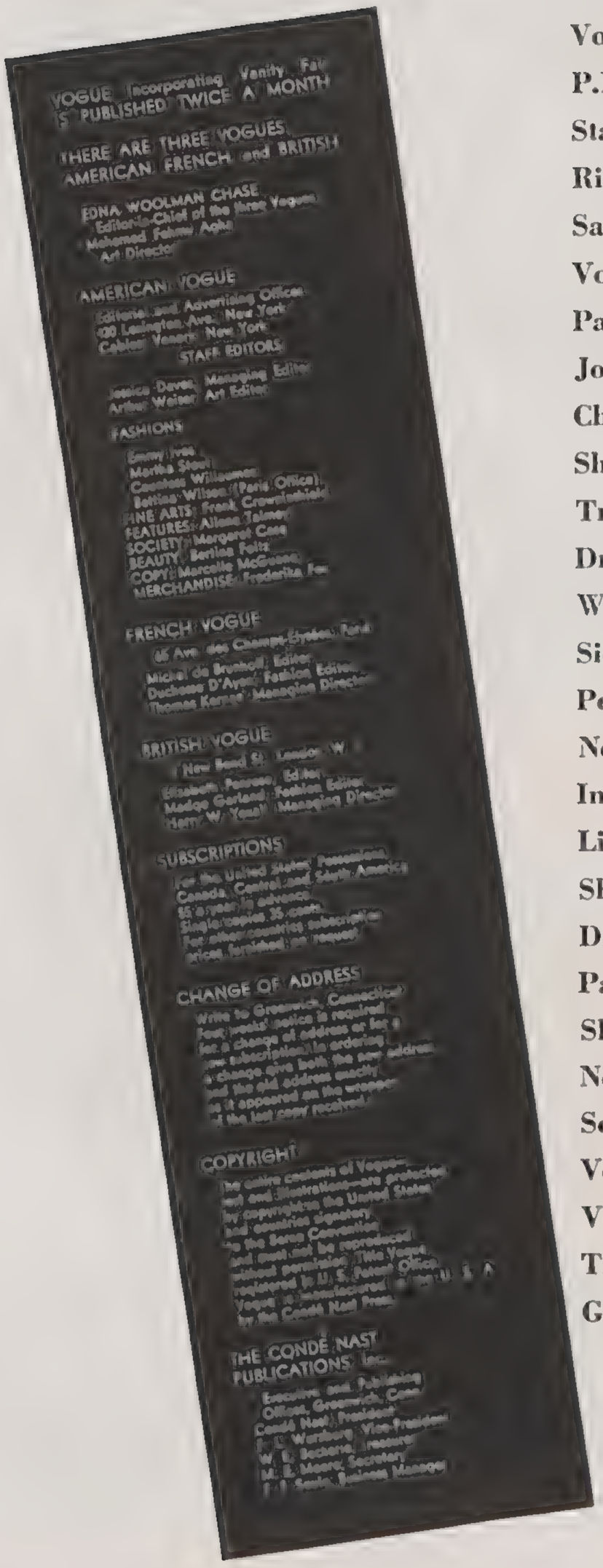
How Much? The price of the 1939 Packard Six Four-Door Touring Sedan—delivered right in your own city—will be a most agreeable surprise! See your local Packard dealer.

incorporating VANITY FAIR

Vogue

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NOVEMBER 15, 1938



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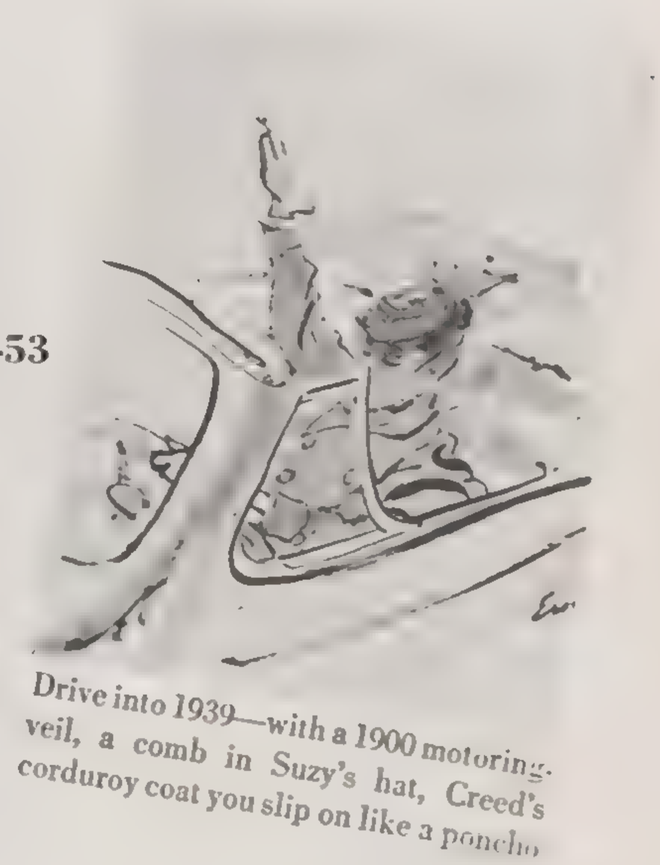
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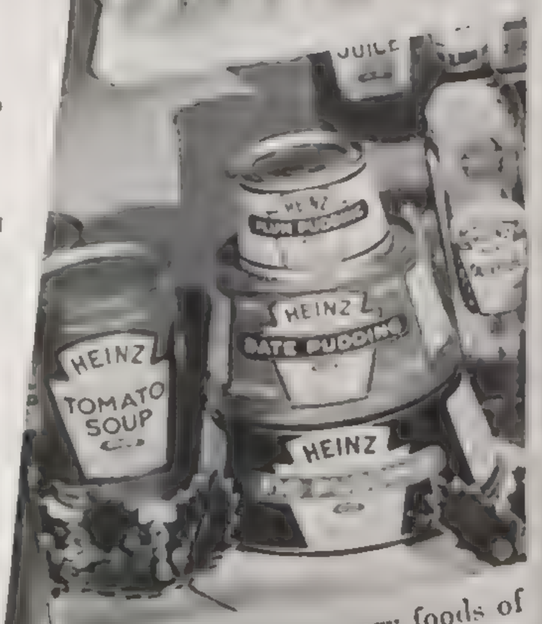


Drive into 1939—with a 1900 motoring-veil, a comb in Suzy's hat, Creed's corduroy coat you slip on like a poncho

Three score and fifteen years ago







THANKSGIVING 1869

TURTLE, CHICKEN, CREAM OF TOMATO OR OYSTER SOUP

CELERY — PICKLES

BAKED ROCK FISH — BOILED COD FISH

ROAST TURKEY — MARROW STUFFING

CHICKEN PIE — ROAST BEEF

ROAST VEAL — BAKED HAM

KALE — BOILED ONIONS — SLAW

IRISH POTATOES — SWEET POTATOES

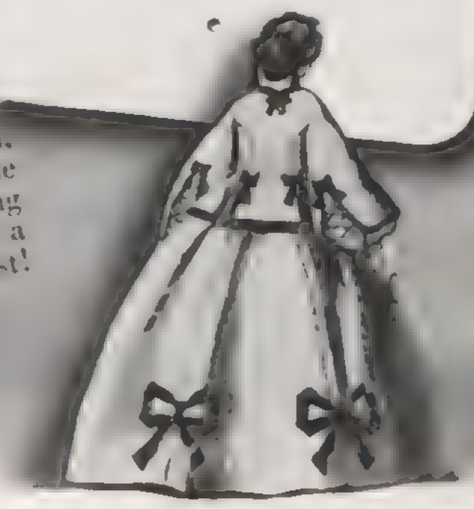
CRANBERRY SAUCE — JELLIES — SUNDRIES

MINCE PIE — PLUM PUDDING — ICE CREAM

CONFECTIONERY

APPLES — ALMONDS — FIGS — RAISINS

COFFEE



WHEN Mrs. Sarah Josepha Hale (editress of Godey's Lady's Book) pointed out the perplexities arising from celebration of Thanksgiving on different days in various states, President Lincoln proclaimed a national holiday. Yet this did not correct culinary confusion! Hullabaloo still reigned in kitchens throughout the country! But today Heinz brings the housewife 57 Varieties of fully-prepared foods—pickles, jellies, mincemeat, and 22 home-style soups! Now you order from the grocer your favorite soups (Heinz Cream of Mushroom, Genuine Turtle, Cream of Tomato, for instance), the relishes and desserts. Yours is indeed a feast without fuss—thanks to Heinz!

● All's serene behind the scenes when, as overture to festive meals, you choose a favorite from among Heinz beguiling home-style soups. Please don't add a single thing! Just open—heat and feast!

● You'll find the memory foods of long ago among Heinz 57 Varieties. Everything from soup to mince-meat for the pie... Pickles galore, jellies, steamed puddings (Plum, Date, and Fig). All, ready to serve.

57



VOGUE'S-EYE VIEW OF GO LIGHTS

THE signal flashes green, and everything starts. The season surges forward—the winter season. New York's own. Liners slip suavely into piers, bringing whole passenger lists of internationals: English, French, Italians. "Falstaff" starts off the opera. The new Rodgers and Hart musical, "The Boys from Syracuse," opens. The curtain rises on "Herod and Mariamne," with Katharine Cornell. Kirsten Flagstad sings at Carnegie Hall: the Philharmonic plays Debussy's "Berceuse Héroïque". No minute uncrowded—and on the next eight pages, you'll see how some of them are filled.

The signal flashes green. Traffic streams through town—to lunch at Theodore's, or to eat chopped cabbage in elegance at Helena Rubinstein's Health Bar. At night, to the Iridium Room of the St. Regis, to see the magnificent ice-skating. To the new show at the Cotton Club. To a private party in the newly decorated ballroom of the River Club. And there'll be new cars in traffic—high-lighted, streamlined power-houses, incredibly easy to wheel around. many in new colours. Inside, at a touch, gears shift. seats adjust, radios play, opera seats snap out of sight, a lighted cigarette is handed to you. More about these cars on pages 70 to 75.

The signal flashes green. Consider these starters of the season—a worldly pink lamé dinner-suit. with a ruby velvet jacket, a huge sable muff. A cape of pale, pale Russian lynx. A dolman cape and muff of silver fox. An off-shoulder dress of blond tulle. One of the new jersey dresses, divinely draped. A dress like a shift. For your country foray, a beautiful tweed suit, plaid and pleated. All part of this accelerated season, all in this issue, all ready for the word go.



8.30 P.M. IN NEW YORK

8:30 P.M.... the most electric hour in New York, the hour when everything begins, the city glitters, traffic tangles and pushes, curtains go up, batons quiver...the hour when first-nighters, shining to the tips of their grape-coloured finger-nails, are all going somewhere.

8:30 P.M.... they're off to dine at the St. Regis' Iridium Room. Or to the Waldorf's Sert Room, where they thunder applause over Paul Draper's metronome dancing. They push back their furs, park their muffs, peel off their gloves, retouch their lips with grenadine, pruneau, orchid lipsticks. They're all fairly bare-shouldered; all weighted with jewels. Their heads are small and soignée. The up hair outnumbers (and outshines) the down, but the newest hair of all is cut childishly short and brushed up all around. They are rather cool about fancy head-dresses—an ostrich tip, jewelled clip or comb, a George Washington bow—that's about all. Their dresses are vaguely picture-book—strapless like Mrs. Sherman Jenney's grey one with a velvet bodice and tulle skirt. Puff-sleeved, like Mrs. Allan A. Ryan's American beauty crêpe. Two-coloured, as Mrs. Vincent Astor's Schiaparelli is—turquoise blue from hem to chest, mauve from there up, with a great mauve bow on the chest.

8:30 P.M.... they're arriving at the theatre. At the rowdy "Hellzapoppin", the noble "Abraham Lincoln"; "Leave it to Me"; "Yankee Fable." They're wearing, most of them, long sleeves and high necks—no shilly-shallying in-betweens. They banish any ascetic look, however, with Indian or Javanese necklaces so blinding that you wonder if they're real. They agree that the great theatre dress of the winter is the fire-red jersey suit of Chanel's, worn by Mrs. Ottavio Prochet and Mrs. Morton L. Schwartz, its jacket nothing but a high-ranking sports jacket. Wonderful for that ungodly early 6:45 curtain of "Hamlet", too.

8:30 P.M.... they're getting into their boxes at the Metropolitan. They think long sleeves and high necks, however formal, a little restrained at the ballet or opera. Their earrings and gloves are the longest seen in years. They think the best opera gloves extant are the new 22-button doeskin ones, of shrill mauve-pink, or the Irish green or fuchsia doeskins tied at the wrist with a grosgrain bow—very loose, wrinkled well over the wrists, worn with a black dress, black furs. (Continued on page 113)

The Opening dinner-party at the St. Regis Iridium Room with an Ice-Skating Show that brought down the house. The late arrival wears a glorified dirndl, half silk jersey, half velvet, designed by Mabel Downs for Bergdorf Goodman



KARGER

"HAMLET." The melodramatic moment in this vastly dramatic uncut version, when Hamlet plays out his scene with his mother just before he kills Polonius: Maurice Evans and Mady Christians

9.30 P.M.



"ABE LINCOLN IN ILLINOIS": A vital moment in Lincoln's career when his friends urged him not to jilt Mary Todd, whose spurrings later helped push him to the Presidency. Raymond Massey at the desk, with Calvin Thomas and Wendell K. Phillips



"KISS THE BOYS GOODBYE": The rude moment when Helen Claire recites Juliet in a Southern drawl to a heckling house-party: Frank Wilson, Carmel White, and Philip Ober



"OSCAR WILDE": The moment of horror during the criminal libel trial of the greatest wit of his day; the day when his wit snapped in court, no longer useful to him. Robert Morley is in the box, faced by Mark Dignam, a snapping-turtle of a prosecutor



"HELLZAPOPPIN": One of the less fantastic moments in this catchpool of vaudeville and burlesque trickers, of practical jokes and gun-fire. Barto and Mann doing their adagio dance

9:30 P.M. If the Great God of the Theatre suddenly ripped the roofs off Broadway, at this moment, he would discover on the stages a great ragoût of emotions, little hunks of hate, a bit of murder, a magnificent love, some enchanting girls dancing, three actors giving the performances of their lives, a little bawdy laughter, some bitter wisecracks, and finally a wild crackling laugh. Hamlet is pleading with the Queen, his mother, before he kills the King. Zorina is dancing in the snow ballet of "I Married an Angel." Oscar Wilde is at his wit's end in his libel trial. Queen Victoria leaves the palace to be shot at. Philip Loeb in "Sing Out the News" bellows that he is Fiorello, The Little Flower. Barto and Mann are caught up in the laughing-gas delirium of "Hellzapoppin." And a girl in the costume of Irene Castle dances in "The Fabulous Invalid," to everyone's delight. It is all part of the nine-thirty marathon of emotion that is Broadway every night.



11:30 P.M. Theatre over, they say "21" to the driver. Just for a quick one at the red-checked tables in the back-room bar—to catch up on everything, get the professional opinion on the play they've just left, see who's around. Table-hopping, a woman in a gold lamé dress, red velvet jacket, carrying a super-colossal sable muff (Henri Bendel)



11:30 P.M. They head for the Persian Room—to join big parties, have elbow-room to dance, hear Eddy Duchin, and watch the Hartmans' dancing burlesque. On the first woman, a glorified dirndl, half thin black wool, half black velvet. On the second, a gold lamé dress and sleeveless bolero of red wool. (Saks-Fifth Avenue, New York, Chicago)

11.30 P.M.



2:30 A.M. They're at El Morocco, the final stop. The talk is dying down; the last brandies-and-sodas are on the tables. They collect their furs from the check-room and slip into them. In the hallway, Miss Mary Taylor in one of the newest furs, Russian lynx—paler than the ordinary lynx. It makes a finger-tip cape, fluffy and rich. Under it, a slim dinner-dress of black crêpe. (From Henri Bendel)

2.30 A.M.



HORST

2:30 A.M. They're snapped—inevitably—by Jerome Zerbe, against El Morocco's byword zebra upholstery. Mrs. Sherman Jenney poses in a dolman cape—arresting silhouette—of silver fox, with a huge silver fox muff. (At Jay-Thorpe)
Mrs. William Wetmore sits for her picture in a very feminine dress of tulle. The colour is new—deep blond. At the off-shoulder décolletage and on the skirt are tulle ruchings. (Jay-Thorpe



STATUES IN SATIN

Right: For a gay evening at home—your own home or some one else's—this brilliantly simple dress of heavy satin, in the soft coppery-red called "Java." Shirred bodice. Bonwit Teller: Marshall Field, Neiman-Marcus

Opposite, first: For a tranquil evening at home—this statuesque hostess gown of satin and chiffon, with a long, ceremonious train. Notice the subtle play of colour—Chinese-yellow, biscuit, black. Jessie Franklin Turner

Second: Another costume for your own house, and again a satin one. The colours are as enticing as their names—amaranth-purple, palmetto-green. A vivid tricolour belt girds it. From Jessie Franklin Turner



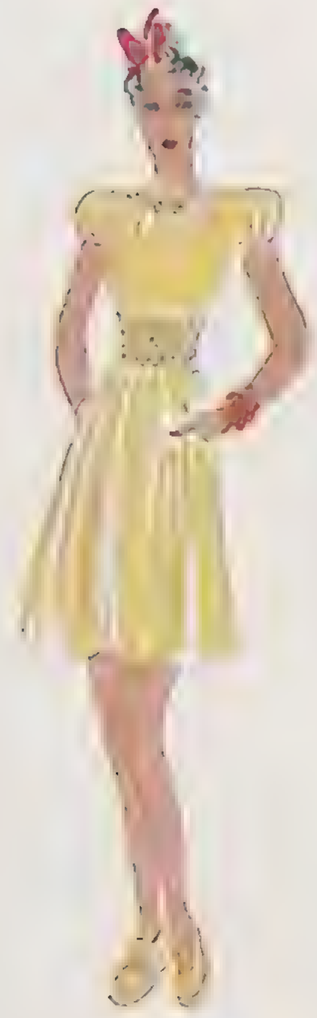
THESE TWO MODELS FROM JESSIE FRANKLIN TURNER



To the Riviera and Biarritz went one of
Vogue's editors. She found most smart
women looking like little girls. And
these engaging new clothes, short-skirted,
demure, are now to be found in American shops.
First: Indigo linen, with childish rickrack.
Second: Short sweater; short linen skirt



First: A pleated divided skirt
brief as a child's,
on a play-suit of turquoise silk.
It's one-piece, with a connecting girdle of purple-blue linen.
Second: A schoolgirl blazer of flannel over pleated cotton shorts.
Long sleeves cover the arms; short skirts bare the knees



An abbreviated baby-dress of
Celanese rayon jersey;
smocked at waist and neck





Little-girl clothes

Above: Scuffy sailcloth shoes, copied from Basque espadrilles,
as flat-soled as learn-to-walk shoes.
These padded over the sands of European beaches,
and their counterparts will brighten beaches in America

Sketched at Eden Roc, on the Riviera—a little-girl skirt
of pink polka-dots, gathered onto a corselet and
worn over a dark green bathing-suit

Models on this page: Bonwit Teller; I. Magnin, California



Sketched at Sunny's Bar, Biarritz—
a play-dress like a schoolgirl's,
of pale coffee linen tissue.
See the tucks at the hem





Above, first: A pink skirt
in the new little-girl length
tied on over a one-piece
play-suit of linen.
Second: Lunching at the Chambre d'Amour, Biarritz—a candy-striped
ruffled kilt, a tomboy's shirt; both of Du Pont Spun Rayon



Left: Flip linen shorts like a short skirt
teamed with a vivid 1890 blouse.
(Long sleeves look new with short skirts)



Pale blue blouse, tucked
into shorts with a
pale blue waistband

by the sea

Riviera fashions for American resorts



The dancing-school bodice—low, square, flanked with puffed sleeves.
First: A dotted blouse, with a childish linen skirt.
Second: A ciré satin beach dress, buttoned over linen shorts and halter

Models on this page: Lord and Taylor; Marshall Field



ANTON BRUEHL • CONDÉ NAST ENGRAVINGS

Sabu and his Sikh guards

VOGUE'S SPOT-LIGHT

By Allene Talmey

THREE men came out of England to give New York now a triptych of great acting: Robert Morley as Oscar Wilde, Maurice Evans as Hamlet, and Raymond Massey as Abe Lincoln. Massey plays Abe Lincoln, big, strong, care-worn, and slow, with a voice like balm, and an ambition that had to be whipped before he would do anything. The job of whipper fell to Mary Todd, for without her lash Abe Lincoln might have stayed in Illinois, a blank in the legislature. Acting as though he were in a suit much too big for him, Massey is Lincoln, born tired, weary with his own failures. Lincoln apparently had an enormous amount of Hamlet in him.

This is no history-book drama, in spite of the Lincoln-Douglas debate, and the references to the Dred Scott Decision. For Robert Sherwood, who meditated on this play long before his first successes, has melted down the bronze statues of the Great Emancipator to get to the man. Although Massey sometimes plays him in a series of quiet poses that look like a moving-picture of all the Lincoln statues, Lincoln really comes through. It is a dark play, written from the heart. In these times, it is particularly stirring, in the theatre, to hear a few of the fundamentals of American principles brought out baldly by a man whose chief asset in his time was apparently his incredible, continuing ability to be elected. It makes one thankful to be in a country where some one like Lincoln can come along and say the words that ease men's hearts. And this is that kind of a play.

Maurice Evans has rescued Hamlet from the school-books and made him into the hero of a melodrama, bounding, nervy, and magnificent. In this uncut version, all the pieces hang together, all the characters have a point, and the "to be or not to be" speech does not become a quotation. Every one, including Ophelia, seems far healthier, less edgy, and Hamlet is not frail and wispy. For Evans does not look like the usual Hamlet, nor does he act in a series of scimitar poses, speaking through Oxford syrup, while beautiful hands form arabesques. This is straightforward Hamlet, meant to excite and not to charm, full of violence, full of unending tension. That tension, incidentally, is lacking in this season's plays so far. Only Shakespeare beats up his characters, jouncing them through every violence before killing them. The other dramatists just let theirs drain off, quietly.

Robert Morley, as Oscar Wilde, in "Oscar Wilde," moves through the play, swaying his great bulk rhythmically, with the dignity of a *pavane* danced at the Spanish Court. With exquisite tact, he neither looks like Bunthorne in "Patience" nor like one of Max Beerbohm's caricatures. This is Oscar Wilde, in normal clothes, with his soft, fat face and his lean, hard mind, rolling out those perfected paradoxes while he tumbles himself into prison.

Meshed into the pattern are the epigrams, inserted as carefully, and with as much sensitive integrity as the exposition of Wilde's homosexuality. The play, of course, has the advantage of being about a genius whose genius can be effectively exploited on the stage. The wit and the horror are his. The scaffolding comes from Leslie and Sewell Stokes, who contribute the building materials, and enough discrimination to keep out details that are too clinical. They just tell an accurate story, which is fine in a witness, but not really essential in a dramatist. Episodic, scattered, and roundly lacking in clash, it is drama-less drama. Robert Morley's acting, however, is exactly the opposite.

SABU, who will always be known as the Elephant Boy, overlooked little on his recent visit from England. While here, he lived at the Ritz-Carlton, drove around in a big black car, went to Long Island parties, met Shirley Temple, and played with the elephants in the zoo. Where his red turban bobbed, there were his two Sikh guards, their alarming beards (which they comb with blue tooth-brushes) bound up in hair-nets.

Sabu's English advisers are uncertain as to whether he is boy or man; they'd like him to be both. He has the quick, round face of a child, but he has to shave it. He plays rugby and cricket, but prefers driving his two horse-power car at 40 M.P.H., pleasurably scaring the daylights out of the English. The ties he wears with his dinner-coat are ready-tied, though he takes half an hour to wind his turban himself.

Sabu's interest in elephants is authentic. His father, now dead, was a mahout—Sabu receives a patient little pension of two rupees, or seventy cents, a month as youngest son. While much of his time was spent around the elephant stables of the Maharaja of Mysore, where Robert Flaherty saw him, Sabu frequently visits the London zoo elephants, and his London flat is as full of elephant charms as Republican headquarters.

Sabu appears next in the "Thief of Bagdad," prodding his luck, as usual, with a little luck-piece. It's not what you'd expect. The Elephant Boy's luck-piece is a little white horse like the ones that come on whisky bottles.



From Chanel's Mid-Season Collection—the new look of tailored top, full skirt for dinner—in white lace. Short black gloves

Paris Mid-Season Openings

FRENCH DRESSMAKERS are mixing a little of the Renaissance, a little of the French Revolution, and a lot of the Present in their Mid-season Collections. WAISTS are still small, and corselets still the means of making them small. RENAISSANCE sleeves, long and tight and puffed above the elbow, cover up arms at night.

A REVOLUTIONARY DINNER-SUIT appears at Patou's—because of a new play in Paris about the French Revolution, called "Tricolore." It's an austere silhouette, a tight bolero, a bodice with a fichu, a great spreading skirt in lieu of the usual slim dinner sheath.

SCHOOL-GIRL NEATNESS permeates Mainbocher's blue suits—immaculately trimmed with white piqué bows and jabots. MAN-TAILORED are Maggy Rouff's new day suits—even to men's shirts and men's ties. BLUE LACE edges the seams of Mainbocher's blue wool afternoon dresses. Black lace makes in toto a two-piece Molyneux afternoon dress with a pleated skirt. White lace that long-sleeved Chanel opposite.

MOIRE is one of the materials of the moment—any moment, day or evening. SATIN gleams in Piguet's dinner-suit. VITRIOL and POMEGRANATE are two of Maggy Rouff's new shades. TAN CORDUROY comes back in a Vionnet suit; so do light coats over dark day dresses.

PLEATS press their way into everything—Lelong pleats an entire evening dress. BOWS sit on top of hats; bows tie the sashes of Paquin's evening tulles; bows make Lanvin's newest lapel decoration. BRETON coifs still influence many hats. Sailors sail into winter in pastel velvet shades. And Schiaparelli comes out with an unexpected new hat idea for up hair—that large, flat-as-a-pancake triangle at left.



- *SCHIAPARELLI'S white moire bows knotted atop a big shallow black felt triangle*
- *SCHIAPARELLI'S coral velvet bows—a chou that is a charming excuse for a hat*



Pleats

- *MOLYNEUX. Pleated puffs atop Renaissance sleeves; pleated panels on the black crêpe sheath*
- *MAGGY ROUFF. Pleats from yoke to hem on a black mousseline dress; a Spanish veil of lace*
- *LELONG. Rose crêpe completely pleated—straight pleats in front, sun-dial pleats elsewhere*



Day news

- *MOLYNEUX'S new cube jacket—loose and square. Black wool lined with ratine. Van Dyck hat*
- *PATOU'S new coalition—hand-knitting and wool. Rib-knitted sleeves and yoke with black wool*
- *PATOU'S beige wool dress with hand-knitted ribbed sleeves and back of bodice in a deep brown*



Long sleeves

- MAGGY ROUFF'S long Renaissance sleeves—on a black crêpe dress with an organdie collar
- LANVIN'S long-sleeved bolero—of red moire, worn over a wide-waisted black crêpe sheath
- PATOU'S long sleeves—on a black wool jersey dinner-suit, high-necked, buttoned up tight

Moire

- LANVIN'S blue moire suit for dinner—and mark that new silhouette of full skirt, tailored jacket
- PATOU'S black moire for evening—and note that apron-like bodice tying in a bow in back
- PIGUET'S black moire for day—and mark that umbrella skirt, tailored look, and bows on the toque

at the Paris Mid-Seasons



IMPORTED BY BERGDORF GOODMAN

PATOU'S MID-SEASON COLLECTION shows the mark of the French Revolution costumes that Patou created for "Tricolore." This black crêpe dinner-suit teams—newly—a skin-tight jacket and a flowing skirt. Notice the fichu



ANDRÉ DURST

PIGUET'S MID-SEASON COLLECTION presents a restaurant suit, reminiscent of the old days at Maxim's. It's of lush black satin—unexpected for a dinner-costume—with 1900 sleeves. Ostrich pouff. All jewels: Mauboussin



by Abram Chasins

MAN WITH A BATON:

THE subscribers to the Philharmonic-Symphony Society of New York are, as a body, settled, conservative, white-haired, and sleepy, and for eleven years they adored Arturo Toscanini, loved his programs, threaded with strands of Italian composers. When Toscanini left, the board of directors provided the subscribers with five guest conductors—a Mexican, a Roumanian, a Russian, a Pole, and, above all, a Briton—John Barbirolli, who uses his thin extravagant thumbs like batons. After that guest period, John Barbirolli became permanent conductor.

By now, however, the Philharmonic is gradually winning back the favour that it lost when the great Toscanini resigned from the orchestra. The man who is mainly responsible for this is the small, flushed Briton who loses his tidy precision when he conducts. His black hair musses under the strain, and, by intermission, he is worn, hot, and weary. He can not retain the suave back that is Koussevitzky's nor the impeccably swaying coat-tails of Stokowski. He just looks excited. It is in the greenroom later that he looks charming and warm. Imported from London, where he had been an opera conductor—he had also conducted a Scottish orchestra for three years—, he fitted into no niche here. He was not exaggerated and theatrical, neither was he impassive. He was not handsome. He was just young, hard-working, with a great sense of musicianship.

He did, however, belong to the Toscanini school of conducting; find the composers' intentions, pay rigid respect to the notes, and interpret or change for the sole purpose of heightening the effect. His Italian name gives a false sense of the romantic and the temperamental in him. Philharmonic audiences soon found that they were being given a vast number of unfamiliar works along with Bach, and Brahms, and Beethoven, that they were listening to British composers—Vaughan Williams, and Elgar, and Delius, and Bax, just as Toscanini had given them great quantities of Respighi and Rossini. Last winter, when he gave them a whole program of Strauss waltzes, the subscribers were not quite sure whether, at a Philharmonic concert, they ought to enjoy the music so much—but Barbirolli felt that if great chunks of Strauss were good enough for Brahms they were good enough for the box-holders. This year, he is giving them the lesser-known works by the great composers, the "Second Symphony" of Schumann, more Bach, just as he wrote it (for a change), Dvořák, but not the "New World Symphony." He is, moreover, giving them the lovely preludes and entr'actes from "Pelléas et Mélisande," which are rarely heard by any one. While they are being played in the opera, audiences are too involved in getting up and sitting down.

The odd part about Barbirolli is that the subscribers see the same Barbirolli that the orchestra sees at rehearsals—the same except for his clothes. For rehearsals, he exchanges the sharply fitting evening clothes for a black Russian blouse, buttoned to the neck, and wears over it a little military jacket. When he talks, he spreads his feet wide apart, rocks on his heels, and thrusts his hands deep into his trouser pockets, like a boy showing off his first pair of long pants. He punctuates his sentences by tossing back his hair with the finality of an exclamation-point.

Rehearsals have an air of quiet, hard work, with little fear of explosion. He is no baton-buster. In the half-hour before rehearsals begin, Barbirolli disposes of all details. As his boys drift in, he asks about their families, for the orchestra as an intimate organization weighs on him. There is almost always fun in (Continued on page 122)

JOHN BARBIROLLI





FASHION PHOTOGRAPHER FOCUSES ON SILHOUETTE; DRESS, HAT, AND FAN FROM BERGDORF GOODMAN

HORST

Miss Clare Boothe poses for five photographers



BASSIANO

PORTRAIT PHOTOGRAPHER FOCUSES ON FULL FACE



HOLLYWOOD PHOTOGRAPHER FOCUSES ON THE CHIN



EISENSTADT

CANDID PHOTOGRAPHER FOCUSES ON ACTION

Changing face

EVERY photographer sees in his sitters only what he wants. And here, five photographers have focused on Miss Clare Boothe, whose face is almost as famous as her two scathing comedies, "The Women" and "Kiss the Boys Goodbye."

The fashion photographer saw in her only line and silhouette, concentrating on the glamour of the clothes, on her hands, leaving her face blank of ego. But the Broadway man concentrated on her skin, on her shoulders, on the thin strip of spangles, and notably on an expression of the brightest expectancy. He fluffed her out, and made her feminine. He reddened her mouth, and put a shine in her eyes.

The Hollywood photographer decided that the vital spot for lure was not the hands, and not the shoulder. It was the chin. He put her in a half-recumbent position, as though she were not going to rise at all. He made a wide, glistening gash for her mouth, faked her eyelashes, and hollowed her cheeks for that bony look. All this was quite foreign to the effect the portrait studio photographer wanted. He knew that his work would eventually land in the newspapers, heralding her chairmanship of a hospital committee. Carefully, he dissipated her effective keenness, turning it into tea-table charm. For him there was no vital spot. The candid man was equally unconcerned with lure, which would ruin him professionally. He just wanted her worst moment—a completely pessimistic attack. It took them all, however, to capture Miss Boothe.

BROADWAY PHOTOGRAPHER FOCUSES ON THE CHARMING SHOULDER



NORMAN



HORST

SHORT WHITE LAMB

Above: The little white lamb coat we predict will be one of the lions of the winter. It is young, silky, with a soft curl that might have been put there with a water-wave. It can go out afternoons and evenings both; it is at home in Northern or Southern latitudes. It's inexpensive, too. Russeks. Coiffure by Émile of Fifty-Sixth Street

Opposite: Yards of scarlet wool for this splendid, three-alarm coat that reaches down to the floor. The waist is frugal; the skirt wide. Under it, a dress of black-and-silver striped lamé. Under *that*, a scarlet taffeta petticoat. Head-dress of black tulle. Designer—the dramatic California free-lance, Howard Greer



LONG RED WOOL

SCRAWNY HAIR-LINE

TROUBLE



HAIR GROWING TOO FAR BACK FROM EARS? SWIRL IT SIDEWAYS, DON'T SWEEP IT UP, AND CROWD CURLS BACK OF THE EARS

WEAK HAIR-LINE



WISPY, UNCERTAIN HAIR-LINE? GET THE UPWARD EFFECT WITH SCULPTURED CURLS INSTEAD OF AN UNCOMPROMISING SWOOP

ON THE HAIR-LINE?



AN EXASPERATING SHORT FRINGE? HAVE IT TRANSFORMED INTO A ROW OF FLAT, THIN RINGLETS, SMACK AGAINST THE NECK

ONE thing is sure about up going hair. If you haven't a good back hair-line, you can not swoop your hair straight up. You have to achieve a becoming compromise. On these pages, we have presented three brilliant solutions. And don't think you can't wear hats with these new coiffures; we show you here just how they look under new hats.

HALF-GROWN HAIR. Solution by Émile of Fifty-Sixth Street, who curled a difficult fringe into flat ringlets smack against the neck. Wide gold bracelet by Tiffany and Company. Skunk toque, with antelope bands that tie round the neck; Bergdorf Goodman

SCRAWNY HAIR-LINE. Solution by Louis of the American Hair Design Institute—a swirl that allows for ringlets to fill in the naked area between the ears and hair-line. Jeanne Tête flat-crowned black felt sailor, designed by Talbot; from Bonwit Teller

WEAK HAIR-LINE. Solution by Paul of Charles of the Ritz—hair built, rather than pulled up. Agnès wine-red felt hat with wide, hair-clasping band; Saks-Fifth Avenue



BERGDORF GOODMAN • REVILLON

TONI FRISSELL

Locale—the autumn countryside. Transportation—a fleet new Buick sedan. In the photograph, you can see its redesigned radiator grille, its streamlined hood. First: Miss Barbara Cushing in that admirable sports fur, muskrat, worked like mink. The dress is of plaid wool. Jaunty grey felt fedora. All; Bergdorf Goodman. Second: Mrs. James Curtis, junior, in camel's-hair—an enveloping long coat with a lining of muskrat flanks, a collar of otter. Camel's-hair and fur are new collaborators. Coat by Dormoy; at Revillon. Dobbs' hat of rust felt, with a deep brim



DRIVING INTO 1939

For women—and women only—is this brief review of the new motor-cars. We confess we're not very mechanical-minded. The engines that beat under those becoming new hoods, we leave to the men. We know, vaguely, what a piston's purpose in life is, but we trust to the brains of the automotive industry to see that it functions smoothly.

All those mysterious mechanical improvements in carburetors, combustion chambers, rifle-drilled connecting-rods impress us no end. The science of motordom is a remarkable thing. But we looked more absorbingly (as what woman doesn't?) at the changes that make the new cars more livable, more attractive to be driven in. At, for instance, the much larger windows everywhere —your driver can see forward, backward, and sidewise, to the benefit of your safety. You, incidentally, can see the landscape without having to crane.... At the new gear shifts on most of the cars—little levers attached to the steering-post, so there's nothing to clutter up the front seat—even the thrifty new Plymouth has one.... At the complete absence of running-boards on the new Lincoln Zephyr and others.... At the incredible width of the seats in Ford's new "Mercury 8"—even room enough for hoop-skirts.

At the doors that swing securely shut in the new Pontiac without ear-splitting slamming or danger to your manicure.... At ventilating systems that won't ruffle a curl of your up coiffure.... At the temperature controller in the Nash that cares for you as if you were an orchid.... At the luggage compartments as enormous, well-lighted, and dust-proof as your clothes-closet.... At the escalator driver's seat in the Dodge that obligingly adjusts itself to any driver's stature. At the smooth, beautifully fluid silhouettes. And at the whole wardrobe of new car colours.

Cars, like clothes, seem to be more colour-conscious this year...especially sports cars. The statisticians claim that Northerners like the subdued shades, Southern zones the bright ones...but everywhere there's a leaning toward more colour. One very successful new shade is metallic maroon—deep, unfading, lively. You'll see it and the other new colours as you turn the pages.





PACKARD'S blue-blooded nose is unchanged for 1939, its rear seat even more luxurious, thanks to a fifth shock-absorber. Packards, like smart conservative women, usually wear black, but there are fourteen shades to choose from—or you can order anything. A Maharaja ordered a white one with pink satin upholstery, to match a lady's slipper



CHRYSLER, more colour-conscious this year, puts two-tone upholstery in some of its models; and suggests colour stripes, like army decorations, instead of initials on the door. You see a few of them at the right. To keep you out of the clutches of the traffic cop, the speedometer flashes green, amber, or red lights to warn you just how fast you are going



DE SOTO has room enough even for hoop-skirts what with its new seats four and a half inches wider. And to save you from breaking your finger-nails, the doors open and shut (with absolute security) at the lightest touch. De Soto, too, has the warning signals on the speedometer to check up on your speed, and look left at all the attractive shades the car comes in



BUICK's fine new face is shown above, and its colours at the left—notice the new buttery-yellow for sports. Among the devices that will endear it to women: an automatic cigarette-lighter that gives you a light without distracting your driving; a Flash-way direction-signal to designate right and left turns; and a Sunshine Turret Top to let the sun stream in



CADILLAC and LA SALLE have a wardrobe of twelve colours—one of which, the deep metallic maroon, is like a beautiful dull lamé. Both these sisters appear with or without running-boards, with larger wind-shields, much more glass area, more spacious interiors, folding arm-rests, and the optional Sunshine Turret Tops

CHEVROLET's new silhouette is as sleek as a tailleur—its designers call it the "Aero-Stream." The new colours are shown below, and the four-passenger coupé has, instead of a rumble-seat, two folding opera-seats so your guests won't have to huddle in frozen remonstrance in the cold. All this makes for a luggage compartment large as a cave




CP
8
1
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4



HUDSON is making good every fragile woman's dream of riding on air by putting "air foam," a Goodyear Latex product, in the cushions. Very beautiful cushions, too, upholstered in broadcloth with leather cross-bars. The luggage compartment in the Hudson is one of the largest in captivity—and the tool-kit and spare tire can be removed without any disturbance whatsoever to your luggage



OLDSMOBILE is going to be easier than ever to handle in traffic—what with its almost magical new Automatic Safety Transmission that eliminates constant shifting by hand. The clutch is practically unnecessary except to start and stop. In Oldsmobile's large new wardrobe of ten colours, consider that attractive new gun-metal shade or one of the two excellent maroon tones striped with red

STUDEBAKER shows the fine designing hand, this year, of Raymond Loewy, stylist of the Broadway Limited and visualist of the New York World's Fair. Women, especially, will like its new "Climatizer," that conditions the air; its non-slamming doors; its automatically-lighted trunk; its uncluttered interior; its fine upholstery; and the good-looking range of colours shown in the wheel at the left

STRONG POINTS OF THE NEW CARS

1 STREAM-LINING. One and all, the 1939 motors are slicking up, stream-lining their silhouettes. Most cars look—even when standing still—as if they were doing fifty. Every line appears simpler, more functional. Fenders melt into the bodies. Head-lights, into the fenders. Running-boards have in some instances been renounced completely. Silhouettes are low, long, slinky, and slightly sinister.

2 VISIBILITY. Drivers can see more of the road, and passengers more of the scenery. Wind-shields cover a larger area. Wind-shield posts have dwindled to mere slivers. Windows in the back are higher and wider. Windows at the sides are longer. You can have a sliding panel put in the *top* of your car, if it's a General Motors one—they call it the Sunshine Turret Top. The whole industry is working furiously to perfect Polarized glass—glareless, easy on the eyes.

3 GEAR SHIFTS. Shifting gears, the woman driver's Nemesis, is now more of a pleasure than an exercise. 1939 cars, at least most of them, have the gear shift on the steering column below the wheel—operated with a short handle. No excuse can be accepted for clashing gears. One car even has an automatic gear shift (installed for a slight extra consideration). As the car accelerates, the gears obligingly shift themselves. The hand-brake is retired under the instrument panel, to the left. (Long-legged passengers—note.)

4 RUMBLE-SEATS. No longer does the passenger-overflow get its hair blown to shreds and its new hats rained on. Rumble-seats have retreated indoors, under the kindly roof of the car. Many of these rumble-seats are of the auxiliary, or opera type, folding flat when not in process of being sat on. Fold them up—and there is all that extra space for your surplus luggage.

5 LUGGAGE SPACE. When opened up, these new luggage compartments look like vast, yawning caves. Not dark ones, though—they all have little lights, which shine helpfully down on even that last elusive thermos bottle. A stupendous amount of luggage disappears into the maw of these compartments, even such ill-shaped items as golf-bags. Incidentally, this is where your spare tire is now.

6 SEAT WIDTH. Three large ladies can now sit side by side in front or back seats of the new cars. Comfortably, too. The extra seat width has been accomplished by lessening the dimensions of the running-boards or omitting them entirely. Up front, there are the elimination of the floor gear shift and the shifting of the hand-brake to the left, so everybody can just stretch out.

7 RADIO. Even in a traffic jam, you can take time enough to tune in your radio. It's the matter of a moment, to press a button—four or five major stations of your part of the country are at the tip of your finger. No more twiddling, no more uncontrolled blasts of sound. Another thing—radios are fitted unobtrusively into the vitals of the dashboard, and what does show is ornamental.

8 FUNCTIONALISM. The new cars get right down to the business of taking you places—in comfort and in style. Mechanically, they're much simpler for the driver. They even look it—outside, there's no frou-frou to interrupt the sweep of the lines; inside, the upholstery is workmanlike and smart. And such necessities of life as cigarette-lighters and ash-trays lie practically under your hand.





WHAT HAPPENS IN JERSEY

Jersey can cover you to your wrists, to your ankles, to your chin—without concealing a line of your figure. Bolts of jersey can go into a dress—and still you have a Torso. Take the dresses on these pages. Two of them are full; all of them are cover-up. (Make a note.) The **clinging jersey follows your figure—and, for extra emphasis, is bound in from your hips to your bosom, about a frail, frail waist.** Above: Lavish folds of black rayon jersey girded with black belting ribbon. The sleeves are long. Gervais: Millie B. Oppenheimer, Chicago. Opposite, first: A pliant dinner-dress of black rayon jersey; its bodice draped, its waist pared. Sada Sacks: Wm. Penn, Pittsburgh. Second: Grecian gathers of blue silk jersey melted in by a corselet. Bright red velvet bolero. Estelle-Mildred; Quinn-Maahs, Cleveland.



MRS. MELVILLE CHURCH, SECOND

MCGRATH-DARLING



LADY AVICE SPICER

RAWLINGS



MRS. HAROLD E. TALBOTT, MRS. GEORGE MURNANE, MRS. HARVEY D. GIBSON

MORGAN



MRS. JOHN HAY WHITNEY

MCGRATH-DARLING

Side-saddle

By Katharine St. George

IF her appointments are perfect, if she's a skilled rider, a woman in a side-saddle is a joy to the eyes. (There's a belief in this country that if a girl is taught to ride cross-saddle, she may some day buy a side-saddle and a skirt and start out with no further ado. I would like to state emphatically that riding side is an art by itself.)

Many women prefer to hunt in a side-saddle—because it is more comfortable for long hours in the hunting-field, because it gives a securer seat, because woman's knee-structure is naturally unsuited to cross-saddle—and because they look better riding this way.

I suspect that vanity is the reason Englishwomen show a marked preference for hunting in a side-saddle. You can't deny that she looks marvellous on a side-saddle in the hunting-field. She has all the essential requirements—no bust, no hips, long legs—a very thoroughbred appearance.

If you ride side-saddle, the question of appointments is all-important—beginning, logically, with underclothes. Most comfortable are the knitted silk-and-wool drawers and undershirts, with the drawers cut long enough to fit neatly under the breeches.

Personally, I like breeches cut long in the leg—as I find it much easier to pull the boots on over them—but breeches coming just below the knee, like a man's, are perfectly correct. Tan or chamois-coloured breeches are very smart, and many of the best-turned-out women in England have their breeches made to match their habits. As for shirts, the most comfortable is the Beaufort shirt, made like a man's woollen undershirt, in white or colours. It's warm, and snug-fitting. If you like, you can wear a silk or linen shirt made exactly like a man's.

The stock is often a stumbling-block. However, if you'll study the elaborate descriptions and pictures that are usually enclosed with the stocks sent you by any good haberdasher, you will come near enough. It is not necessary for your stock to look exactly like the one on the tailor's dummy, but it must be neat and stay in place during a long day's hunting. Whatever type of sporting pin you use should be inconspicuous—a plain gold safety-pin always looks well. For full dress, the most comfortable stock is of heavy crêpe de Chine—easy to tie and easily laundered. The starched linen stock is smart, but harder to tie and more likely to rub.

Go to the best tailor you know for your coat and apron, and have them fitted until they are absolutely right. If you take your own saddle, when having the apron fitted, the result is bound to be more satisfactory.

When hunting in full dress—which you'll do most of the time, after the cubbing season is over—you'll wear your own hunt waistcoat colour and buttons, and always your silk hat. Occasionally in this country (but I'm glad to say, *only* occasionally), one sees a derby hat worn with hunt colours. If you must wear a derby, have a plain black or blue habit and a waistcoat of your own choice. If you're wearing your hunt colours, go the whole way with a topper, a veil, and a bun. Veils add much to the smartness and neatness of your appearance, and protect you from low-hanging branches and bushes. Hair should be as close to the head as possible, and lashed down with a net. On the hunting-field, everything should be trim and clean-cut. Make-up should be eliminated—if possible, entirely—or if used, very sparingly.

Chamois or pigskin gloves are correct. You should, however, carry a pair of string gloves under your saddle-flap, in case of wet weather, when leather gloves are likely to get slippery. In England, a spur is considered as necessary a part of the appointments as gloves. (Continued on page 121)

PHOTOGRAPH (RIGHT) BY TONI FRISSELL

MRS. GEORGE W. ST. GEORGE





PENTHOUSE IN PAINTERS' COLOURS

The fantastic and the sensible, the rococo and the modern are expertly combined in the duplex penthouse of one of New York's distinguished women, Miss Dorothy Shaver, first Vice-President of Lord and Taylor. In the spacious drawing-room, no curtains obstruct the fine view. Replacing them are high screens of thin wood—a decorative and smart defence against Manhattan's malicious soot. The floors are polished black linoleum, with no rugs, except a few fur ones for her Scottie, "Brandy," to nap on. Two walls of the great room are pure white; the other two, pale terra-cotta; and the furniture is upholstered in colours warm as a painter's: the curved sofas in greyish terra-cotta, the Louis XV. chairs in brilliant yellow and chartreuse satin. A curving staircase leads to the dining-room and bedrooms one flight below. Miss Shaver's sister, Elsie, who lives with her, not only decorated the apartment, but did the fantaisie paintings on many of the walls.



• A charming background for small dinner-parties is the dining-room (above)—each Directoire chair-seat covered in harlequin shades of satin: pink, chartreuse, and green. The curtains are of white plaster, tinged with green. The walls painted with clouds of pale green dotted with nosegays. A bow of tulle (painted, not real) frames the rococo mirror.

• Directly below is Miss Elsie Shaver's room, a studio-bedroom, the chartreuse walls of which are lined with her work. Satin in shades of green upholsters the furniture. In the adjoining bathroom, there's an amusing note—three white plaster doves are perched permanently on the shower-curtain rod, and nosegays are painted all over the walls.

• Miss Dorothy Shaver's bedroom (below, right) is in shades of intense violet-rose, lavender, and blue. The walls, lavender-pink; the chairs, violet-rose satin; the bed-cover, blue satin. The extraordinary fernery was picked up in the Flea Market in Paris and painted white—the base carved birds and flowers, the vase filled with pink and plum paper blossoms







HORST

Scene- -the newly-decorated ballroom of The River Club, with its elegant 1870 screens, its baroque sea-gods of carved wood. First débutante- -Miss Margery Abbett, in white rayon net billowing below a rhinestone-sprinkled, latticed jacket of horsehair. Second débutante—Miss Patricia Delehanty, in another glitter-at-the-top dress of gold-beaded white satin. Both dresses; Best

RICHARD GARRISON



New Décor for Dancing
at the River Club

The new *décor* of The River Club ballroom is an engaging backdrop for the reminiscent festivity of high hair and sweeping skirts. Done entirely in sepia tones by the distinguished young English decorator, Robsjohn-Gibbings, the room gives an impression of delicate rosiness against which white dresses, black dresses, jewel-coloured dresses stand out with equal clarity. Waxed and painted screens, with sepia drawings recalling Constantin Guys and the beau monde of the nineteenth century, are panelled into the walls. Flanking them, baroque wooden water-gods with cornucopias of light.

No unflattering shadows are cast in this ballroom, for the lighting fixtures are entirely concealed, the light adroitly diffused. Technicians experimented for weeks to get just that candle-light luminosity that glows on lovely faces. (Though it's all a matter of science, the results are most unscientific.) In this setting, there are débutante parties, wedding receptions, subscription dances, private balls—practically a whole cycle of entertainment. Behind the orchestra is recessed a panel of pink birchwood with burnished bronze hinges. Solid blocks of pink birchwood with lotus-flower handles of bronze make the double doors—doors that, just as we go to press, are swinging wide open on the new winter season.



VOGUE'S FINDS OF THE FORTNIGHT

They're sound investments—good tweeds. They look just right all their lives. Colours hold. Tailoring stands up. You *feel* right in them. Above, first, a suit of imported homespun tweed in gold-striped brown. Around $80. Rose Valois felt hat. Bonwit Teller; I. Magnin, California

Second: Because plaids are having their year, and because countrywomen love them—a plaid tweed suit. Green, yellow, and blue mingle in it—and it slides easily under that sheared beaver coat. The suit; only around $45. Blue stove-pipe sailor. Best; I. Magnin, California

Below: The classic single-breasted tweed suit that you'll keep in your closet (when not on your back) for years and years. It's smoky-blue, the colour of hills in autumn, and glove-stitching trims it. Under $45. Brown felt hat. At Bonwit Teller; I. Magnin, California





TWEED INVESTMENTS

Above: Perched on the Ford station-wagon—a peppery little Cumberland tweed suit in white-and-tan. Note the clipped waist. It will stand by you indefinitely, for about $45. Profile hat of brown felt. Best; I. Magnin, California

232-It looks like a redingote,
it is a one-piece dress.
It would be equally successful
on a daughter or her mother.
Designed for sizes 12 to 20, 30 to 40

228-The new spindle waist,
the beloved high neck-line,
the new saucer cuffs,
the ultimate perfection in
a "good little day dress".
Designed for sizes 12 to 20, 30 to 38

229-A very young silhouette,
a microscopic waist,
a high, draped bodice
on a family-album dress.
Designed for sizes 12 to 20, 30 to 38

Lines to express yourself

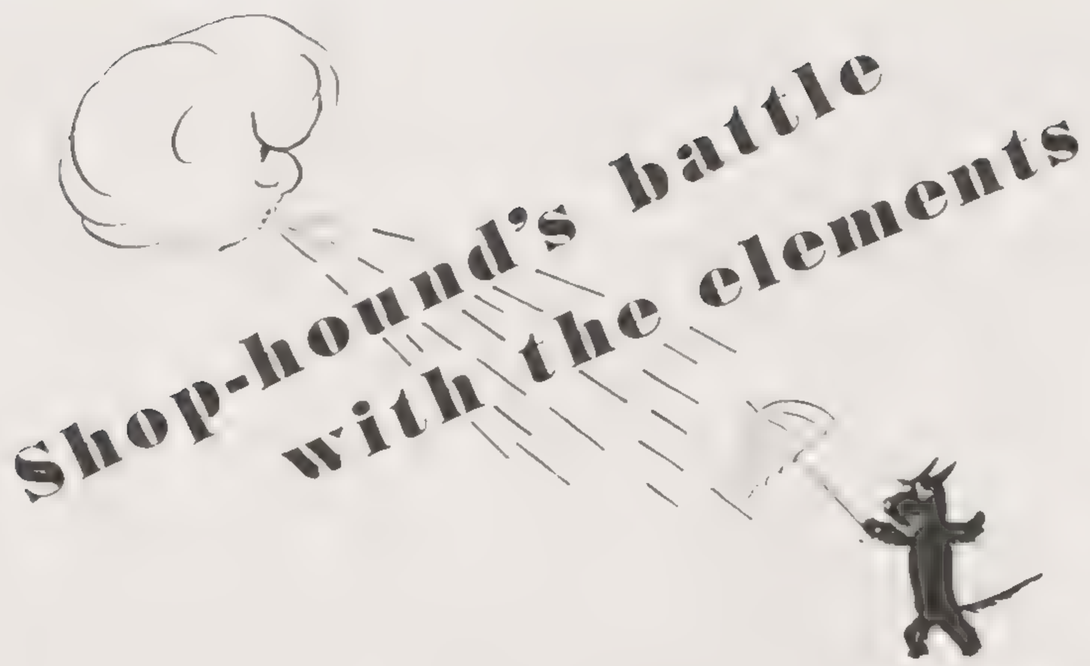
Couturier designs for dressmaking



231–A separate bolero,
a dress with
a bloused top,
a bound-up waist.
A wonderful answer
to little evenings.
Designed for sizes
12 to 20, 30 to 38

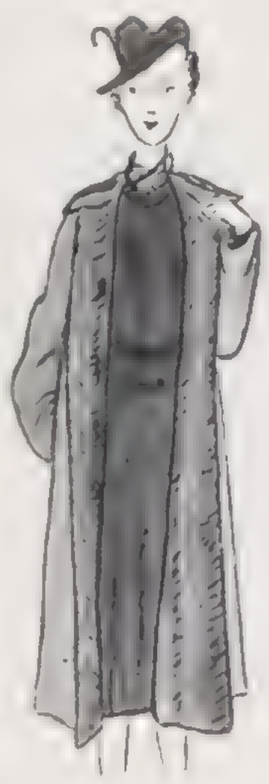


230–It frames your "up" hair,
it squares your shoulders,
it clasps your waist in back,
A cape that sweeps floorward
over your fullest evening dress.
Designed for sizes small,
medium, large.



GONE are the days of warm, balmy weather. Enter the wind armed with buckets of rain and a preview of snow. Gone, too, are the dull rubber-baggy sort of rain-clothes. Enter ideas—like the umbrella at Macy's, with a gold metal top that turns out to be a handsome cylindrical cigarette-case. About $7 (without cigarettes). Or Abercrombie and Fitch's version of what to do with an umbrella top. They think, and very logically, too, that this is a good place to carry rubbers. So inside the top is a pair of them, all unseen, till the moment of wearing arrives. About $5, rubbers and all. And if you'll read on, reader, we'll tell you of all the other things we've found, to keep you contented on rainy, blowy days.

PECK and Peck show a motherly interest in keeping you warm and dry with this coat. The sunny side of the coat is of a beautiful brown herring-bone wool—soft as cashmere. Your tweeds would be honoured to be seen with it, and you can wear it to all sorts of huntin'-and-shootin' gatherings. With the first drop of rain, you slip out and into the other side, and there you are in a very handsome array of beige wool gabardine with a duck-like attitude toward water. We really love this double-life effect. Of course, the fact that you can buy a nice reversible coat is no news to you. There are lots of nice ones to be seen around the town, but the unusually good-looking soft tweed side makes this one the coat for our money. And our money, in case you're interested, is about $15.





WE'RE always ready for a trip to F. A. O. Schwarz at the drop of a hat. And here we are going because of a drop of rain. Little girls often have the tender motto: "What I do, my dolly does." "Even unto wearing rain-coats," nods Schwarz, and here is the rain-coat. In case that doesn't afford enough protection for the precious one, there is an umbrella, with a cap to match. All are of rubberized fabric, in either bright red or blue plaid. There are sets for dolls of almost any size. From about $2.

MORE foot-notes. Top, Shuglovs, which we have mentioned before. This model is processed to look like suède, and the tip and heel are of seeming patent leather. It's slim and high, like a neat little boot. You'll find them around the three-dollar mark, at Bonwit Teller.

Lower right, another simulated-suède galosh, this one topped with a cuff of what appears to be shiny black Persian lamb. It really isn't, of course, but that's the effect. These cost about $2.50 a pair at Cammeyer, 448 Fifth Avenue.

Far right, the Gossamer Oxford, light as its name. It's made of pure rubber called Latex, cut high in front, and stays on your foot without benefit of fastening. About $2 at Bloomingdale's. And these ought to take care of all the feet at hand. My, we do fret so when we think of you possibly ruining your shoes and health, splashing in the wet. What *are* we—a Hound or a mother hen? (Continued on page 104)

WE have something wonderful to tell you about, in case you haven't already heard about Protek-Shus. If we didn't tell you what they are, just seeing them would be a puzzle, because they are non-committal looking little black cotton socks with holes in them. There is a reason for this. The reason for one hole is to put your ankle through. The reason for the other hole is to put your heel through. Thus they fit over your shoes, and under your overshoes, if you see what we mean. They are very beneficial as an extra protection for your fragile shoes under rubbers and galoshes, and we wonder why some one didn't make them long ago. When we think of our dear black shoes, gone with the rain, we could put on our Protek-Shus and cry. About 35 cents, at Lord and Taylor.





Colonial dames concocted a hearty, tasty soup, still a favorite in Philadelphia







YOU'RE LUNCHING IN *OLD PHILADELPHIA* ...when You Taste this Soup at Home!

You'll think of Ben Franklin and William Penn, in the days of the coach-and-four; of powdered perukes and billowing skirts, and lunch at Ye Blue Bell Inn. In fancy, you'll hear the vendors cry: "Pepper Pot, smoking hot". For then, as now, Pepper Pot was a Philadelphia institution. Swank clubs and hotels, rooted in the Philadelphia tradition, serve Pepper Pot on special days, by popular demand. Campbell's make it the good, old-fashioned way from an original colonial recipe: A thick, rich soup of the traditional meat and vegetables . . . studded with macaroni dumplings, diced potatoes, and sweet pimientos . . . with fragrant herbs to give it that racy flavor that sets Campbell's Pepper Pot apart from all other soups. Wouldn't you like to try this famous soup of old Philadelphia for luncheon tomorrow? Just ask your grocer for it.

LOOK FOR THE RED-AND-WHITE LABEL



Campbell's
PEPPER POT

21 kinds to choose from . . . ASPARAGUS • BEAN WITH BACON • BEEF • BOUILLON • CELERY • CHICKEN • CHICKEN GUMBO • CHICKEN NOODLE • CLAM CHOWDER • CONSOMMÉ CONSOMMÉ MADRILÈNE • MOCK TURTLE • CREAM OF MUSHROOM • OX TAIL • PEA • PEPPER POT • SCOTCH BROTH • TOMATO • VEGETABLE • VEGETARIAN VEGETABLE • VEGETABLE-BEEF.



—With an aura of glamour to herald your appearance on gala nights of the social season.

Stein & Blaine
13-15 West 57th Street, New York

DISCOVERIES IN BEAUTY



BAKER

These crystal "plumes" are Lucien Lelong's new miniature perfume bottles. You will want them on your dressing-table as décor after you have used the perfume

NEW YORK, especially at this time of year, is a dangerous place in which to ask people how they feel. For the difficulty is that they will tell you—and, more frequently than not—they don't feel very well. They aren't really ill, but they are eternally tired; they are nervous. They have lost weight, or they have put too much on and haven't the energy to work it off.

If you find yourself temporarily a member of this band, we suggest the services of Veronica Dengel, the head of the Dengel Health Institute, where many New York women go for exercise, massage, and dietary supervision. Now, Mrs. Dengel has organized a brand-new service whereby you have your exercise and massage at home, and the utter convenience of this system is something that spurs you on to making a new woman of yourself.

The system works like this. You go first to the Institute at 19 East Fifty-Third Street, where the attending physician gives you a thorough examination. (Or, you can go to your own physician, if you prefer.) Your dietary régime is prescribed, and colonic irrigations, as required. Then, you go home and await the arrival of the masseuse at any hour convenient to you.

If you decide to start the day with your exercise and massage, the masseuse will awaken you, put you through your exercises, and give the kind of massage you need. After this, you can have your tub and breakfast in bed. The operators are carefully chosen not only for their skill, but according to the type of person Mrs. Dengel believes will be best for your temperament and requirements. At regular intervals, you go to the Institute for checking up and for irrigations.

The price of this service is all-inclusive and is made on a monthly basis, in accordance with the number of visits per week of the masseuse. For what you get and the convenient way in which you get it, the fees are far from high. (Continued on page 92)



BIRCH

Hand-painted fans and blossoms give these vanity-cases new charm. Made by the Elgin American Company, they have the finish of fine craftsmanship; Lord and Taylor

The powder that has no Shine



Amazing texture Gives an Enchantingly Smooth, Flattering Finish That Clings for Hours Without Caking

By a special process, every particle of shine has been eliminated from Chiffon Powder. Its marvelous, fine texture does away entirely with any artificial "made-up" look—and it blends so *naturally* with your skin that *its* beauty becomes *yours*—it actually appears a part of your skin!

JUST MAKE THIS HALF-FACE TEST: Apply your present powder to one side of your face. Then apply Chiffon to the other. Note how Chiffon brightens even dull, colorless skin and actually makes it appear brighter—more radiant. Then look in the mirror hours later and notice how Chiffon still imparts that smooth, exquisite finish. Let Chiffon achieve for YOU that smart, well-groomed look so essential to modern chic. In seven carefully blended shades—daintily scented with Primrose House delightful Chiffon fragrance. $3 and $1 the box. At all the better stores.

CHIFFON CLEANSING CREAM
Advanced Method of Cleansing

The FIRST basic beauty rule for any skin is CORRECT cleansing. And how delighted you'll be with Chiffon Cleansing Cream—a superb cleanser for *any* type of skin and particularly for *dry, sensitive* skin. Chiffon combines *all* the virtues of a cold cream and a liquefying cream with the addition of several very special ones of its own. It combines the finest cleansing and lubricating oils *whipped* into a luxurious fluffy base to effectively cleanse makeup and dirt from pore openings, to soften and refresh. $3, $1.75 and $1.

Primrose House Chiffon

595 Fifth Avenue, New York

OTHER PRIMROSE HOUSE AIDS TO LOVELINESS

Dry Skin Mixture:
Helps dry, flaky, thirsty skin to look bewitchingly smooth and youthful. Created especially for the fine, extra-dry skin. $6 and $3.

Smoothskin Cream:
For lubricating a young or average skin. Helps to supple and give petal smoothness. $3, $1.75 and $1.

Skin Freshener:
Mild toning and refreshing lotion that removes every trace of surface grease and tones the pores. $5, $2 and 85¢.

Smoothskin Oil:
A light vegetable oil to help soften and smooth dry, rough skin. Splendid massage oil for entire body. Never leaves skin sticky or greasy. $1.75, $1.

Petal Bloom:
A fine finishing lotion for face, neck, shoulders and arms. Especially blended so that it does not dry the skin or coarsen the pores. $1.50.

Also rouge, eye shadow and lipsticks of the usual superior Primrose House quality.

When in New York be sure to visit our Fifth Avenue Salon and learn why our scientific treatments can accomplish such an improvement in your skin.

Intriguing Perfume Classic

Frou Frou du

Gardenia

by

Mary Dunhill





Mary Dunhill's delightful perfumes, lipsticks, compacts, creams, powders and luxurious cosmetic fitted cases are available at most prominent stores, or write direct to

Mary Dunhill Inc. 11 East 26th St., New York

Illustrated Folder of Practical and Lovely Christmas Gifts on Request

DISCOVERIES IN BEAUTY



New vanities by Richard Hudnut include an evening case (right) with jewelled design, a tailored circle with a panel for a monogram, and (left) a thistle design

(Continued from page 90) The clinging, heady fragrance that rises when you pour Prince Matchabelli's "Abano Bath Oil" into your tub gives you a sense of actually using perfume. In fact, we have known women who became so attached to this scent that they patted the oil directly on their skin. No more of this, however, because now there is an "Abano" perfume, and its devotees are revelling in it.

Actually, it proved very difficult to reproduce exactly in perfume a fragrance that was originated for a bath oil, and the Prince Matchabelli laboratories wrestled with the problem for some time before they achieved it. The new "Abano" perfume is essentially a skin perfume. You can use it on your clothes, if you like, but you won't get the same effect as you would by spraying it on your skin, where it grows deeper and more poignant as the essence is released by the heat of the body.

"Abano" comes in the same crown bottle as the other Prince Matchabelli perfumes and is also in one of the three little crowns encased in a big white crown, the new Matchabelli prize package for Christmas.

The lovely things that Mary Chess makes have always had a rather special air of their own. The bath essences, the pomander balls, the sachets, all smell so sweetly and are done up so charmingly that people delight in them.

Now, Mary Chess has transferred all of these treasures and many more to her attractive new shop at 334 Park Avenue, and the new establishment carries on the feeling of individuality by looking more like a place where you drop in for tea than like a shop. Once there, however, you will want to buy things, and, if you are wise, you will take your Christmas list along, for there are things there every one will want. (Continued on page 94)

HIRSCH



Harriet Hubbard Ayer's Floral Bath Chest provides an ensemble for luxurious bathing. Included with the flower-scented bath preparations are four satin sachets

Schiaparelli-Lanvin
SPONSOR
CUTEX OLD ROSE

Alix-Lelong
SPONSOR
CUTEX LAUREL



SCHIAPARELLI goes romantic in this flattering evening gown of alternating taffeta bands in cyclamen and black. She recommends Cutex OLD ROSE nails to accentuate its feminine charm . . . to emphasize the purplish cast of the cyclamen.



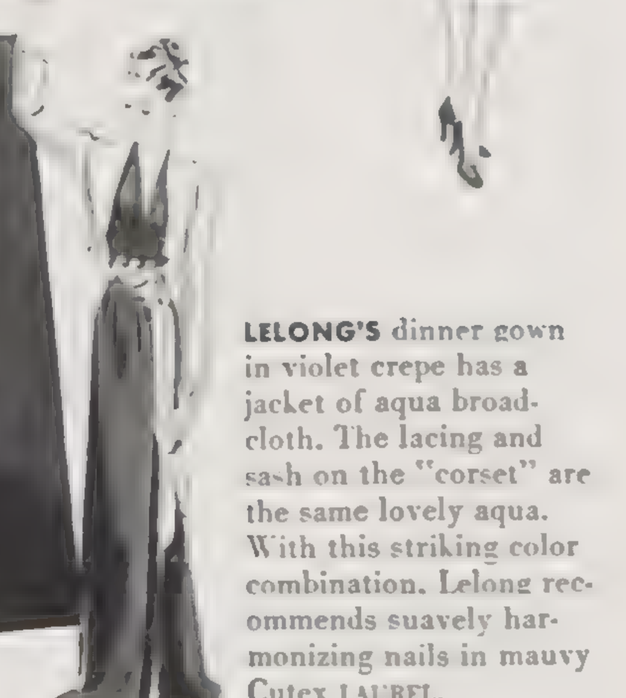


ALIX'S ensemble in burgundy wool has the new rich, soft look. Pouchy pockets of plaid surrah match the loosely draped blouse. "Carry out the winish color scheme," she says, "with tender Cutex LAUREL nails."



LANVIN does a square-shouldered coat dress in black wool with a haughty, lavish twist of silver fox. To match its mannered elegance, she suggests finger tips in rich Cutex OLD ROSE.





LELONG'S dinner gown in violet crepe has a jacket of aqua broadcloth. The lacing and sash on the "corset" are the same lovely aqua. With this striking color combination, Lelong recommends suavely harmonizing nails in mauvy Cutex LAUREL.

7 Chic New Cutex Shades to Choose From

OLD ROSE: Rich rose with a hint of purple. For burgundy, plum, cyclamen, blue, brown, green, black.

LAUREL: Mauvish pink — for lavender, rose, violet, blue, gray, green . . . the new deep purplish reds and browns.

HEATHER: Deep purplish rose for violet, mauve, wine, gray, brown, green, blue, yellow.

CLOVER: Deep, winy red—goes with everything except orange tones.

THISTLE: Blended Rust and Rose. Perfect with gray, green, rust, brown.

TULIP: A soft, glowing red. Stunning with black, gray, blue . . . with bright green, fuchsia, yellow.

ROBIN RED: True red, subdued in intensity. It really goes with everything.

THE NEW PARIS FASHION THEME IS PURPLE . . . in all its variations, from mauve to plum.

So swing into winter with finger tips that dance in step with these new costume colors. Try Cutex OLD ROSE sponsored by Schiaparelli and Lanvin . . . Cutex LAUREL sponsored by Alix and Lelong!

In Tune with the New Mauvish Trend

Cutex OLD ROSE is a rich, full rose with a subtle hint of purple that makes it harmonious with wine, violet, amethyst, the new blues. A charming partner for browns, greens, pastels. A warm, soft touch with black.

Cutex LAUREL is a mauvish pink. Divine with lavender, rose, plum, light blue, gray. Perfect with all shades of green. A delicate accompaniment to the new deep purplish reds, blues, browns.

Key your finger tips to the gay pace set by the Paris dressmakers—Schiaparelli, Lanvin, Alix, Lelong! Wear Cutex OLD ROSE and Cutex LAUREL.

RECORD-BREAKING WEAR! Cutex Salon Type Polish is based on a new principle—goes on flawlessly—clings to your nails like something possessed! Heavier than regular Cutex Crème Polish, it takes a trifle longer to harden but rewards you with *days* more wear! In all twelve chic Cutex shades. Only 35¢ a bottle!

NORTHAM WARREN, New York, Montreal, London, Paris





Go to your BEAUTY SHOP

What a good dress designer can do for your figure, a professional manicurist can do for your fingers. Any shop displaying this sign will give you an Authorized Cutex Manicure.



Feather in your cap!

"Younger Crowd Fashions*"

Inspired by our own American

Indians! Exciting as a war-whoop! As American as the girls who wear them! Definitely, the younger crowd loves these ski-clothes! Not Swiss, not Tyrolean, not Norwegian . . . instead—all the color and excitement of a buffalo hunt, all the romance of a great people! All wool, cotton lined.

"BRAVE WARRIOR"... (left). Wine, royal, dark green. Sizes 10 to 16. 14.95 Peaked cap, 1.75

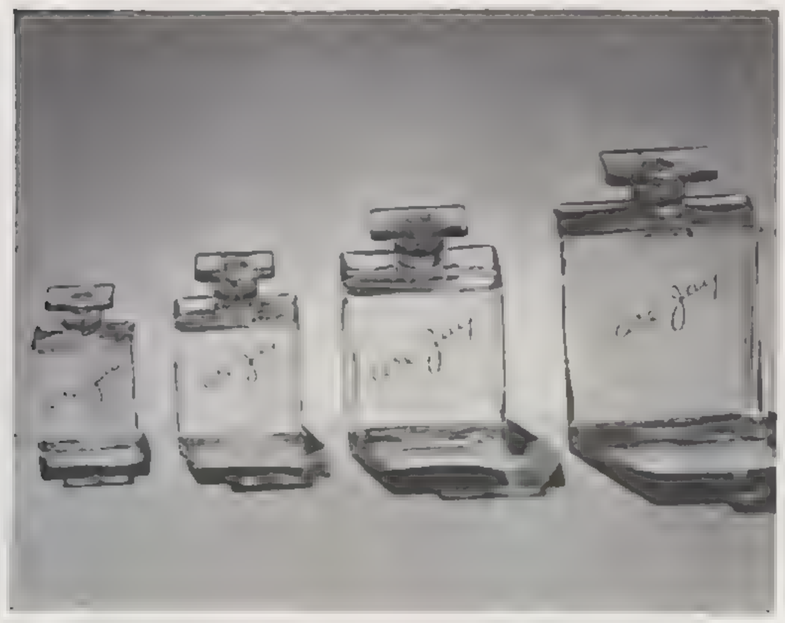
"HAPPY HUNTING"... (right). Navy, brown, grey. 10 to 16. 16.95 Matching hood, 2.50

*Reg. U. S. Pat. Off.

At LORD & TAYLOR in New York, and in 115 of America's leading stores.

Or write to LORD & TAYLOR for information.

DISCOVERIES IN BEAUTY



"Are-Jay" is a scent with special affinity for furs. Created by Richard Jaeckel for his fur salon, it is now sold in exclusive shops throughout the country

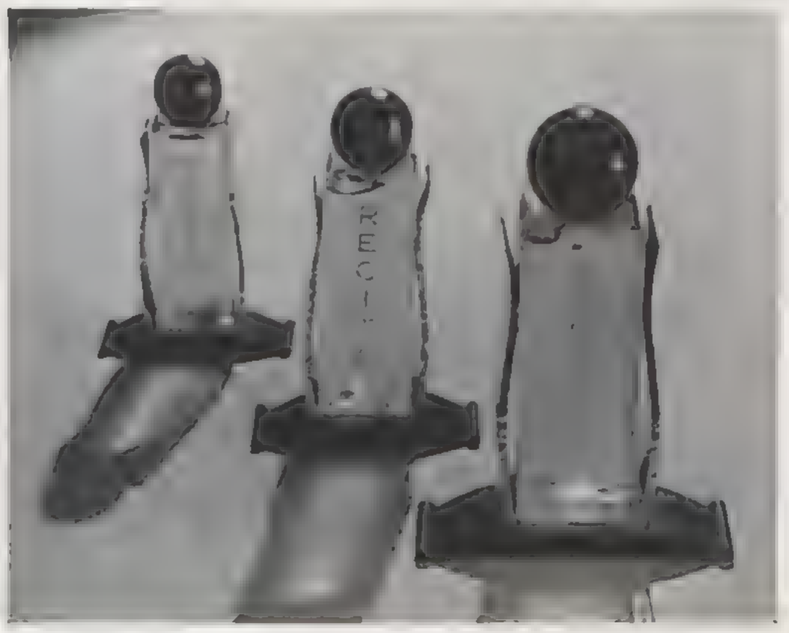
(Continued from page 92) One of the prizes in the Mary Chess shop is an array of little golden filigree pomanders, some of them outlined with seed-pearls, filled with solidified perfume. These are reproductions of old English bits of jewellery, and you pin them on your coat or suit, smelling beautifully the while. A whole new series of preparations for men includes really usable men's stuff, with clean, fresh smells, in good-looking, tailored jars and bottles. A perfume lamp works by electricity, sending up rays of perfume. And these are only the very beginning of all the things you will discover for yourself.

We feel that, by now, there is practically no excuse for going wrong on your make-up shades, so carefully have the new cosmetics been developed in relation to costume colours.

Schiaparelli, for example, has not only introduced exciting new lipsticks, and a series of new powder shades, but she has charted them according to costume colours, as well as to your type of skin colouring. For example, the dramatic "Pruneau" lipstick that looks like a dash of purple-plum across your mouth not only complements all the *violene* range and the pink-through-purple colours, but will look particularly well on a brunette with medium or white skin. "Schiap," an electric-red shot with yellow, is intended for all the rusty costume shades, and does flattering work for redheads. And so on through the whole range until there is only yourself to blame if you permit any personal colour conflict.

All the new shades in the Schiaparelli lipsticks and powders are now available at the cosmetic counters in the leading shops, together with the chart that tells you about them. Aside from their fine affinity for costume colours, you will like the excitingly new look of the shades. (Continued on page 100)

HIRSCH



"Recital" is a new and exciting French perfume by Millot. In its arresting modern flacons, "Recital" is found at Saks-Fifth Avenue, New York and Chicago


bientôt
bientôt
LENTHÉRIC
ENTHÉRIC
nouveau parfum
de Lenthéric

The Dress . . .
from Milgrim

The Jewelry . . .
from Olga Tritt

The Car . . .
a Chrysler of course!

BE MODERN

"My love...TO YOU AND THAT NEW CHRYSLER!"

DEAR ALEX:

How marvelous of you, darling . . . making that big sale to the Bradshaw people! I've been all over the countryside, telling *everybody* how wonderful you are!

Which brings up (I hope not *too* abruptly) the fact that I'm driving that selfsame motor vehicle of these too, too many seasons!

My heart is set on that gorgeous new Chrysler. It's the right setting for me . . . the right background for you.

So modern . . . so definitely up-to-the-minute . . . so sleek and low . . . Airflow styling with a touch of Paris! And inside it's enormous! They tell me it's four inches wider at the windshield. That gives you an idea.

And the new things in it! The gear-shift lever up on the steering wheel . . . right under your hand! And when you're driving along, the gears shift automatically between pick-up and cruising speeds, according to the power you demand.

And the instrument panel . . . it's a gorgeous plastic; so smart! And the upholstery... divine! And the driving vision ... the ease of handling... the concealed trunk... the . . .

I'm out of breath, darling . . . so hurry home and see for yourself. Incidentally, a Chrysler *will not* make a big dent in your bankroll! ☆ ☆ ☆

1939 CHRYSLER ROYAL . . . 100 horsepower, 119-inch wheelbase.
1939 CHRYSLER IMPERIAL . . . 135 horsepower, 125-inch wheelbase.
Also Chrysler's famous Custom Imperial in five and seven passenger sedans and limousines.

★ TUNE IN ON MAJOR BOWES, COLUMBIA NETWORK, EVERY THURSDAY, 9 TO 10 P. M., E. S. T.



Buy Chrysler!

Gifts in the

GRAND MANNER



A—Schiaparelli design with expanding top.
B—Envelope bag with slide fastener.
C—Schiaparelli design with strap handle.
D—In pyramid mesh with change purse and mirror.
E—In armor mesh with black enamel frame.
F—Schiaparelli design in hobnail mesh.

RICH AS GOLD—SPARKLING AS JEWELS

FESTIVE AS CHRISTMAS ITSELF

Whiting & Davis bags have everything that makes a gift stand out from the crowd . . . brilliant style, glamorous richness, real utility. World-famous designers, including the great Schiaparelli herself, have lavished their skill on the new designs that you will want to see between now and Christmas at jewelers and in bag departments. There are little bags and big ones, frivolous bags and practical ones, modern designs and classics. . . . And, for all their gold and silver brilliancy, you will find that even the largest and handsomest Whiting & Davis bags are not at all expensive.

Bags by

"Hand in Hand with Fashion"

WHITING & DAVIS

PLAINVILLE, MASS., *and* 366 FIFTH AVENUE, NEW YORK

PARTIES ON A PENNY

WITH the same amount of aplomb as if it had cost the earth, you can give a party nowadays on next to nothing but a little thought.

Buffet meals are the great economy—not only on food and service, but on entertaining energy. And everybody loves them for the informal atmosphere that they create. No lunch or supper table is ever boring if your guests can pop up and down to pick out what they want. At this particular time of year when formal meals are general, such modes and methods are a heavenly relief. Of course, guests are apt to eat more this way, but the food can be simple and unpretentious—none of those fancy sauce dishes that eat up eggs and butter and cream.

An enormous dish of spaghetti, noodles, or *gnocchi* is a good rule for the simple buffet meal, not only because they are filling and inexpensive, but because these Italian dishes seem to have a universal appeal. One imaginative host often serves *Quiches Lorraines* as a successful substitute. These are a sort of big Alsatian pie with a light crust filled with egg and ham and cheese that take on a custard-like consistency in the oven.

INSTEAD OF COLD MEATS

Sliced cold meats are an extravagance, particularly if you provide any sort of selection, and they always look so smug and expected on a buffet table. If you feel that cold meat is essential, a rib roast or a ham that the guests slice as they go along is the most satisfactory. Why not try hot sliced sausage with warm potato salad, a superb dish, particularly if you can get the variety of sausage that comes from Lyons and has pistachio nuts in it? And remember that your potato salad doesn't need fancy dressings: it is much better with a good oil and vinegar and parsley French dressing mixed with the potatoes while they are hot. If you are by the sea, a huge platter of whitebait is an inexpensive buffet idea.

Salads are indispensable, and don't forget that some people prefer various salads in separate dishes, so that they can mix what they like. Hearts of romaine cut in half, which you eat leaf by leaf like an artichoke, dipping the leaves in French dressing; a bowl of cucumbers in sour cream; a bowl of cut-up tomatoes with all the pulp taken out and simple French dressing poured over the solid parts—all these are good buffet notions.

A big dish of fresh vegetables—peas cooked in the French fashion with lettuce and onions—is always a success. Or one of a purée of peas, or creamed cabbage, or spinach with tiny, very crisp rolls of bacon on the top. Also, you will find that the humble baked potato is a buffet favourite. Nursery dishes are delectable when you can eat them how and with what you please—calves' liver and bacon, fish-cakes, or a very creamy fish pie, or minced chicken, surrounded by browned and crinkly mashed potatoes.

THE DESSERT PROBLEM

It is important to serve the right kind of dessert; certainly nothing rich can be faced after several hearty visits to the buffet. One hostess who makes quite a habit of buffet meals serves cheese, fresh and dried fruits, and nuts for dessert, which every one seems to enjoy. Her dining-room is never invaded by servants during meals, other than one discreet maid who makes the plates disappear as if by magic.

The best and most economical drinks to serve with buffet meals are beer poured out in pitchers or a wine cup that can be made from any red or white or *vin rosé ordinaire*. (Californian wines would also be excellent for this.) Strong red *vin ordinaire*, served in a tall glass pitcher with a big sprig of crushed mint leaves, a few slices of orange, squashed lemon, and a slice of apple, is a divine concoction; add ice if the weather is warm, and an innocuous flower-head for whimsy's sake—not essential, but very nice to look at.



Ardena Skin Tonic—cool, stimulating; $1 to $15

Ardena Cleansing Cream—light, soothing; $1 to $6

Fluffy Cleansing Cream—like whipped cream; $1 to $6

Ardena Velva Cream—for average skins; $1 to $6

Orange Skin Cream—for dry or wrinkled skins; $1 to $8

TO ACHIEVE

"THE ELIZABETH ARDEN LOOK"

In every city, every country of the modern world, the really beautiful woman invariably uses Elizabeth Arden preparations. She cleanses her skin several times daily, with feathery light Ardena Cleansing Cream or, since Miss Arden now gives you a choice of cleansing creams, alternates with the new Fluffy Cream. These, with her stimulating Ardena Skin Tonic, her soothing Velva and Orange Skin Creams, are fundamental essentials of the Elizabeth Arden look.

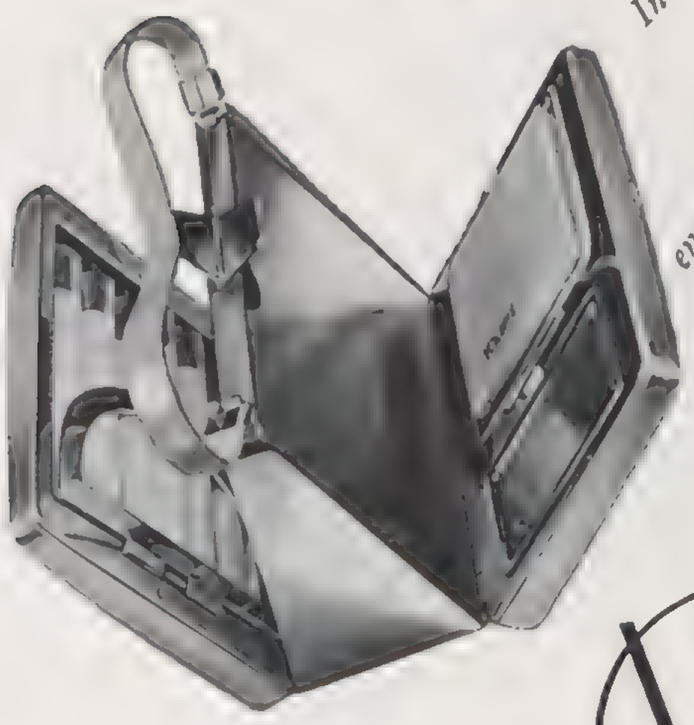
Elizabeth Arden

691 FIFTH AVENUE • NEW YORK



Chatelaine

Little treasure, scarcely larger than a compact . . . feather-light . . . for gay evenings about-town. Holds beauty's all! Powder, rouge, lipstick, shiny mirror, change purse, comb, and special cigarette compartment . . . In rich, burnished gold-tone metal. Fine engine-turns. Black or white enamel, too. Start hinting NOW for Christmas!



VOLUPTÉ

COMPACTS AND CIGARETTE CASES • *347 fifth avenue • new york*

DISCOVERIES IN BEAUTY



HIRSCH

A quartet of Weil's most popular fragrances appears in a new guise of perfumed eau de Cologne. The clear freshness of Cologne blends with the lovely scents of "Zibeline," "Noir," "Cassandra," and "Bamboo." The bottles are oblongs of crystal with blue stoppers, and the set will make a most effective gift or provide assorted scents for your guests



BAKER

"Couturier Puffs" for travel, for dressing-tables, for guests, designed by Miriam Acker, and packaged in a picturesque fashion. The puffs themselves, of the softest, spun material, feel as light as feathers against your skin. The colours are charming pastels and new deep tones, including an effective copper-rose shade. At Saks-Fifth Avenue



HIRSCH

Small, complete manicure kits are always a find. La Cross has introduced two that are triumphs of good design. The Cruise Set contains two shades of polish, polish remover, and cuticle oil, besides an excellent selection of manicure implements. The pocket-size case, Petite Set, has file, tweezer, and scissors, and takes practically no space in your suitcase

HOW TO HAVE LIPS THAT ARE WARM, INVITING—YET NEVER "OBVIOUS"



IN THE MORNING: Apply Angelus Lipstick...See how magically it blends with the warm pulsating color of your own blood.

HOURS LATER: Your make-up is still thrillingly "natural-looking"...no need for constant retouching.

You Simply Use this SPECIAL TYPE of Lipstick that Blends with the Color of the Human Blood

IT'S GAY AND ENCHANTING BY DAY—AFTER DARK MYSTERIOUS, SEDUCTIVE—YET APPEALINGLY VIRGINAL—WITHOUT A TRACE OF THAT HARSH, "WET-PAINT" LOOK MEN DESPISE



NOW COMES A thrilling advance in the art of make-up...a *special type* of lipstick that actually matches the warm, pulsating color of the human blood—thus giving your lips an amazing allure you never dreamed possible.

This *special type* lipstick is called Angelus Lipstick and from the moment you apply it, your lips become alive...inviting. Their glowing color seems a real part of you—petal-soft, and with an appeal that is at once innocent and irresistibly seductive.

And you need apply Angelus Lipstick just once a day—for it stays perfect for hours, and there is no need for constant fussing and primping to keep yourself attractive.

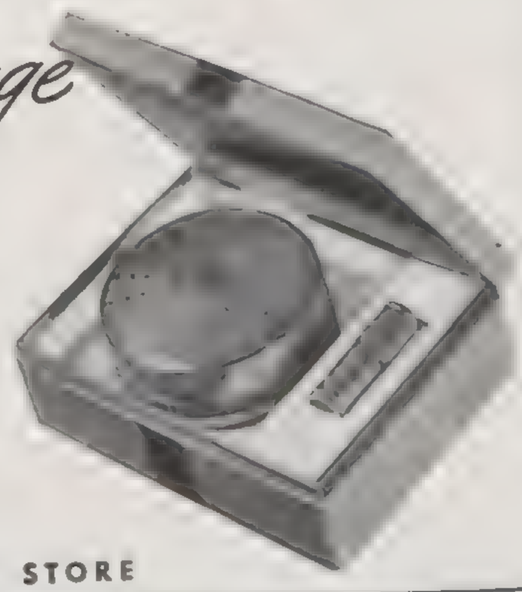
So try this way. Many smart women are quickly adopting it. Try Angelus Lipstick especially in the marvelous new color, Formal Red. See how magically it blends with your own coloring...how disarmingly virginal—yet warm and desirable—your lips look.

See the other gorgeous colors too—such as Framboise, Number 414—and Coronation Red, Number 400. Win new loveliness this way. At all drug and department stores.

Christmas Gift Package

FOR AMERICA'S LOVELIEST LADIES

A Surprise Christmas Package—Angelus Lipstick and Louis Philippe's Poudre Incarnat in *matching colors* for perfect make-up harmony. Here is the kind of sheer, extravagant flattery every woman adores. For these are Louis Philippe's twin masterpieces—created by the famous Parisian colorist to make every woman seem warm...desirable...in the French manner. No other gift you could give brings such returns in happiness. A beautifully attired gift, too. Here is truly the smartest of all powder boxes with lipstick case *to match*. So exquisitely wrought in gold metal it looks as though it came from a fashionable jeweler.



AT ANY DRUG OR DEPARTMENT STORE



DESIGNS FOR DRESSMAKING



Dinner-dress No. 231, also shown on page 87. More views to show you how the bolero flares in back. Try burnt-gold matelassé or quilted lamé. Designed for sizes 12 to 20; 30 to 38



Dress No. S-4101. Not elaborate, not severe—just right to wear all day long. Make it of bright crêpe, knotted at your waist in lieu of a belt. Designed for sizes 14 to 20; 32 to 44



Dress No. S-4099. It pretends to be an informal little suit, with its collarless blouse and flared skirt, but it's one-piece. Push the sleeves up or down. Designed for sizes 14 to 20; 32 to 42



Dress No. 8225. Eternally useful—the one-piece dress with its own hip-length jacket. Both have collarless neck-lines. Wide cummerbund of satin. Designed for sizes 12 to 20; 30 to 38

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 124.

ARPÈGE. MY SIN. SCANDAL.
PERFUMES
...
PRÉFÉRÉE
...et



LANVIN
PARIS, FRANCE

FRESHNESS

IN THE MORNING MODE AND MOOD



Shirred white chiffon breakfast jacket and crystal tray . . . from Saks Fifth Avenue. Louis XVI bed with carved frame and boudoir accessories . . . from Carlin Comforts.



Every pack is wrapped in two jackets of Cellophane; the outer jacket opening from the bottom.

Copyright, 1938, by P. Lorillard Co., Inc.

For morning-after Freshness Smoke ever-fresh Old Golds

LAST evening lovely as an orchid . . . the morning must find you fresh as a daisy. Perky as a daisy in your trig breakfast jacket; cheerful as a daisy in your mood. Last night's Old Golds leave no displeasing aftermaths, because Old Golds are always fresh. Their smooth double-mellow flavor is safeguarded uniquely by two Cellophane wrappers—the inner jacket opening at the top, the outer jacket opening at the bottom and sealing the top of the pack.

TUNE IN on Old Gold's "Melody and Madness" with Bob Benchley, every Sunday night starting November 20th, Columbia Network, Coast-to-Coast

SHOP-HOUND FACES THE ELEMENTS



(Continued from page 88) When the cold winds blow, you climb into your favourite furs, but, if that happens to be a jacket, there you are, exposed below the waist. Lord and Taylor would never want this to happen, so they offer you two very well-designed overskirts as a solution. One, for wearing with boxy jackets, is of smooth black tweed, cut straight as a pin and buttoning down the side. For a bolero or high-waisted jacket, there's a full skirt of taupe tweed, gathered at the front, with two buttons, also in front. The waistband of this one is very high and snug. (You can wear a thin dress under this and smile when the wind whips around corners.) Because of the buttons, these skirts are easy to slide out of as you go in and out of doors. Don't blame us if you freeze this winter, because you can have either of them for about $11.



And now, just to be sure that you find *the* galosh to fill your bill, we give you still another—this one called the Rainbeau. It's made of rubber that is processed to look like kid. These galoshes are light on the feet, easy on the eye and the pocketbook. Coming up high in the back, they cross over and are held in place by flat, neat buckle fastenings. Though they don't look too grim and business-looking about the business of protecting your pretty feet, neither rain nor hail nor sleet nor winter's snow can turn them from their duty. You may buy them in New York at Altman. Around $2.50 for these.

There are some wonderful baby-pants at Wanamaker's, designed to wear under your swirling skating-skirt. You can buy them in black or royal-blue, too, but we liked them best in bright fire-engine red. The formula for these is four parts of wool to one part silk; the price, around $1; the effect, dashing. Wanamaker's also has long underpants for skiing.



After all the sleek city footgear we've shown you, here is a really robust boot, for country wear. When we say boot, we mean it, because these are the real article. They're of rubberized fabric, with real laces, and a wide tongue inside so that the wet doesn't creep in between the lacings. They have the stubby, heavy look that is important in sports shoes this year, but they weigh much less than you'd think. There's a nice beige colour, which simulates buckskin and makes you feel like a jolly woodsman. Bloomingdale sells them for about $2, wool-lined. When you go looking for them, you'll find them in the basement shoe department.

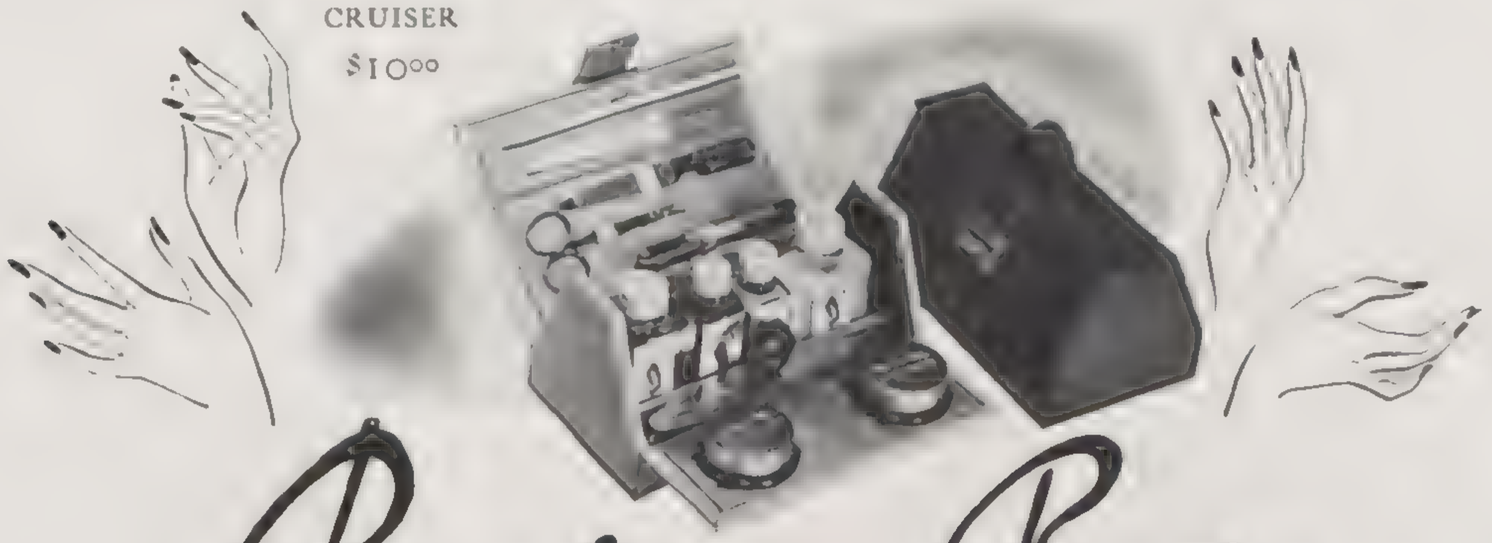
You needn't think dogs *like* to get wet and have to shake all over the apartment. In fact, many of our dog friends say they simply loathe going around the block in the rain. It makes them depressed, and their hair gets all wet—and they can't do a *thing* with it. What they really shake about, they confide to us, is fury. It makes them livid to think they haven't got a raincoat and you have. Lord and Taylor has this one. It's of beige Byrd cloth, like yours perhaps, trimmed in dark brown. The neck is high enough to protect the ears, and stays up, thanks to a slide fastener. It costs about $2. With a coat like this, they say, and a turkey bone, they'd have a perfect Thanksgiving. (Continued on page 106)





precious Gifts for "hands that do things"

Tobé's hands—as lovely as her fashion reputation is great—are superb examples of the perfect grooming busy women demand at all times. THIS CHRISTMAS, think of all the wonderful women you know with "Hands That Do Things" and give them the lasting gift of an exquisitely appointed Barbara Bates Manicure Set. They will appreciate—and their hands will need—the alluring beauty that only a Barbara Bates Manicure can give! The sets illustrated are only *four* out of *nineteen* priced from $2.50 to $25.00. See them at your favorite department store. Write for illustrated booklet.



Barbara Bates

565 FIFTH AVENUE • NEW YORK

"STA-UP-TOP"

LE GANT*

WON'T ROLL OVER



BY REDFERN

© 1938, W. B. Co.

"It surely does hug your waist, dear."

"And yours won't roll either. We've got something this time, Mother!"



Smart Mothers follow Daughter's advice on corsets these days—and the new patented "Sta-Up-Top" Le Gant finds instant favor with every Mother's Daughter! There are girdles and pantie-girdles, many with "TwoWay-OneWay" for back hip flatness. And, like all Le Gants, "Sta-Up-Top" is the corset that's different, because it has the *comfort of elastic with the control of cloth.*

"A'lure", the s-t-r-e-t-c-h-a-b-l-e bra that never slips, binds or drags on the shoulders, completes the season's foundation. It softly holds and molds the breasts into a rounded, youthfully uplifted contour. $1.50 to $5.

Write for free 24-page illustrated booklet, "The Corset That's Different." The Warner Brothers Co., 200 Madison Ave., N.Y. In Canada, The Parisian Corset Mfg. Co., Quebec.

"STA-UP-TOP" LE GANT GIRDLES
CORSETS AND CORSELETTES
$5 TO $35. AT BETTER SHOPS

*Reg. U. S. Pat. Off.

SHOP-HOUND DIGS IN



IF you are one of the people who curl your lip at unpainted furniture, you'd better uncurl it before you see the Swedish modern maple marvels at Wanamaker. These pieces are made of such handsome wood that it seems a shame to paint it, and indeed many people don't, but let Wanamaker's wax it for them (at a slight extra charge). The bookcases were just what we wanted; three shelves high—covered or uncovered. And prices are nice; less than $10 for a bookcase thirty-seven inches long. You can get one half as long to extend it. There's also a simple table for six, with small tables to add on as dinner-parties grow. And a nest of three small sturdy tables, which you can also use as benches. And a low bench for two, to be upholstered. Jan Ruthenberg designed them.

With a nightgown like this, we would spend all our days in bed. It's a dirndl of white silk crêpe, banded at the waist, ruffly at the neck-line and on the sleeves. The full skirt hangs in fold after fold. Next time you go to Saks-Fifth Avenue, you had better take along about $11 because then you can buy this gown.



This is not Little Bo-Peep, but a potential you-in-your-nightcap. With people putting up their hair so furiously, we thought this would be a pretty way to keep it in place at night. The Woman's Exchange makes them, thus giving you an opportunity to be as demure as you'll be this side of your angel robes. In lace and batiste; about $11. 541 Madison Ave.

In one of our travels through Lord and Taylor, we had our mind on finding big things for you, but, when we saw their Handcraft wooden buttons and studs, we decided to stick to small things this time. Who are we to describe them, button by button? It suffices that they are beautiful—of exotic woods, of strange colours and markings. New life for an uninspired dress.



Miss Penn, the bag magician at 501 Madison Avenue, designed this graceful shell of black antelope (left). The antelope is so smooth it looks like satin, and can be washed (by Miss Penn) when it gets fatigued-looking. Bags here are *not* "bargain babies"—about $30 for this one—but they are so very special and beautiful, we'd crack open our pet china pig for one. If you want to know luxury, see the museum-pieces of brocade for evening bags.

The doeskin gloves shown above are imported, and certainly a nice addition to our country. There's no fussiness or fancy business about them, but just the right degree of detail for interest in the stitching. The colours are very admirable, too, and there are about half a dozen of them for you to choose from—one of our favourites being a warm beige. All you have to do to win them is to go to Bonwit Teller and part with about $5, and lo!—you are the owner of these fine hand-gear. The name to ask for is Beaulav. And need we remind you now that $5 is a very good Christmas-present price? (Continued on page 109)

Shocking
de
Schiaparelli

Why don't you tell what
SOUTHERN CALIFORNIA
is really like?



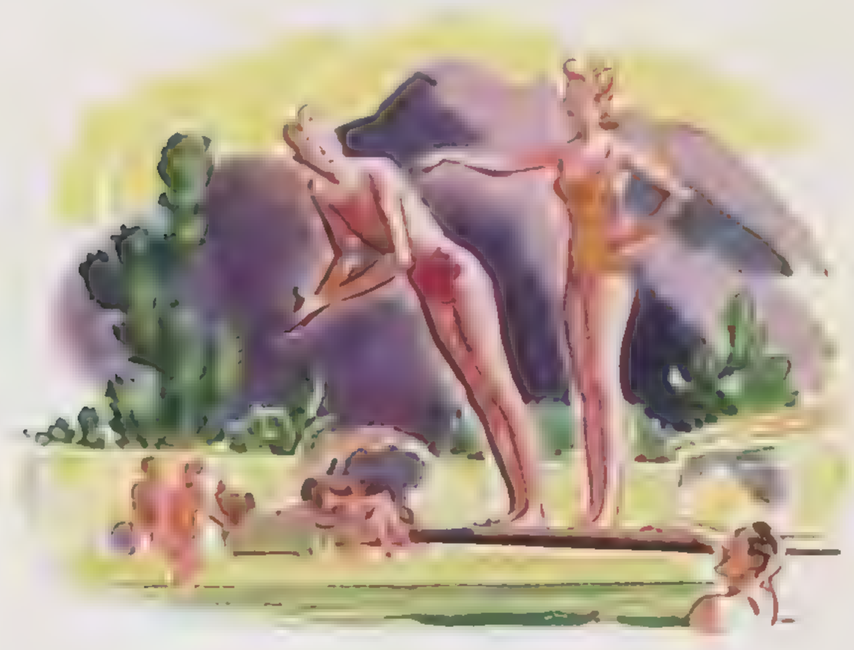
"THESE things you talk about...climate, seashore, desert, snow peaks, orange groves...they're not the Southern California *we* know. They're perfectly swell. Tops, in fact. But—"

"But what? What more do you want?"



"We didn't want anything more when we first came. Basking in the sun, golf, sailing, the races, all kinds of places to visit...but as we started going around we began to sense something different here. Something in the air—"

"Ah, the scent of orange blossoms?"



"Come, come. No, I mean an atmosphere, something electric, youthful, *creative.* The place is so much more than a resort. Los Angeles...bigger than Rome...stretching from the mountains to the sea. Fifty other cities clustered around it. Everywhere you turn, something interesting going on...Max Reinhardt's festivals and new theatre...The Carnegie Institution building its new 200-inch telescope...Your famous costumers setting new fashions for Paris...Your great airplane factories, oil wells, tuna fleets—"

"Say, maybe we've got something here."



"And then there are your movie stars, your previews, your Hollywood premieres...Your symphony orchestra conducted by the great Klemperer ...And did you know that most of the big radio shows originate here now? And that Los Angeles is today the biggest seaport on either side of the Pacific? And that you've almost got a corner on America's famous writers, musicians, columnists and wits?...Yes, my friend, you *have* got something here. A world of your own...exciting, eager, gay. I feel better, *younger* here...the most stimulating vacation land there is."

There May Be Something to This

We've heard enough comments like these from discerning (we like to think so) visitors to make us hesitate to suppress the news any longer. Southern California is growing up and you ought to let its sunshine and gaiety give *you* the vacation of your life.

Vacation costs here average 22.8% under those of 20 other leading U.S. resorts. And even from New York, Southern California is just overnight by plane, 2½ to 3 days by train; 5 to 7 by auto or stage.

You'll find accommodations for every taste in Los Angeles, Pasadena, Glendale, Beverly Hills, Santa Monica, Long Beach, Pomona and other interesting cities in and near Los Angeles County.

FREE: Unique New Book Plans Trip for You

This 80-page Official Guide Book—widely acclaimed by travel experts—plans trip from start to finish; what to see and do, how to get here, time required, itemized cost schedules, plus over 100 photographs, maps, etc....authentic facts available only through this non-profit community organization. Coupon brings it FREE by return mail.

When you arrive, make your first stop our Official Information Bureau, 505 West Sixth Street, Los Angeles, for unique services, assuring greater enjoyment from your stay here. FREE, of course. *P. S.—Don't fail to see the great Golden Gate Exposition at San Francisco—only a few hours away. Starts February 18.*

ALL-YEAR CLUB OF SOUTHERN CALIFORNIA

Come to California for a glorious vacation. Advise anyone not to come seeking employment, lest he be disappointed; but for tourists, the attractions are unlimited.

MAIL COUPON TODAY

All-Year Club of Southern California
Sec. L-11, 629 So. Hill St., Los Angeles, Calif.

Send me *free* book with complete details (including costs) of a Southern California vacation. Also send free routing by ☐ auto, ☐ rail, ☐ plane, ☐ bus. Also send free booklets about counties checked: ☐ Los Angeles, ☐ Orange, ☐ Riverside, ☐ Santa Barbara, ☐ Inyo, ☐ San Diego, ☐ Imperial, ☐ San Bernardino, ☐ Ventura, ☐ Mission Trails, ☐ San Joaquin Valley.

Name _____

Street _____

City _____

State _____

(Please print name and address)

SHOP-HOUND DIGS IN



(Continued from page 106) Suzy's dark red beret, shown at left, has come into the expert hands of Janet Rose, 665 Fifth Avenue, where she will copy it for you, for about $22.50. The snood at the back of the hat shows itself again in top of the crown, peeking through a small round hole there. You'll find lots of good-looking hair-down hats here, as well as "up" ones like this. Miss Rose's jewellery collection is always fascinating. We love the fierce gargoyle that the snood lady is wearing. He's of gold metal, with a body of pearl and an expression of fury; about $45.

Mr. Stein of Farber-Stein, 665 Fifth Avenue, has made a beautiful street-length dinner-suit of Pola Stout's black lamé tweed, striped in gold and silver. The cut is simple, the fabric full of holiday glitter. A triumph of tailoring, even for Farber-Stein, who make it for about $40, not counting fabric.



It seems silly now, but lots of times we have gone right by Lillian Sloane's shop without going in. Now that we have crossed the threshold of this attractive shop, though, it's going to be one of our favourite places. Mrs. Sloane has an eye for elegance, as illustrated in the dress we show at the right. It's of violet sergé crêpe with a band of black jersey that crosses over the bosom and meets in a ruffle of the violet crêpe at the throat. The hang of it gets you, because it is so flattering. You can pour yourself into this dress, and stay there for about $115. Many of Mrs. Sloane's clothes cost less than this, but we chose this one for sheer style, which you'll find at 573 Madison Avenue. Something else to give thanks for.

We had fun the other day looking at the beautiful fabrics at the tailoring shop of P. Basile and Son. They'll make you a distinguished, well-cut suit or coat for about $75 or more; dresses for less. Basile, father and son, swell with pride in the superb skating-clothes they make to order and to type. They might size you up as black wool, piped in red, with a three-yard skirt and red satin lining. If so, you should rejoice, because it will be beautiful. Or they work from your fabrics; 17 East Fifty-Third Street.



This is the time of the year when you feel you just have to have lots of evening dresses. You go around murmuring this and adding the fact that they can't all be expensive. This dress (left) is sent from heaven for this state of affairs (heaven being Harper, Fraser-Campbell at 23 East Sixty-Second Street). Well, anyway, this dress costs just under $30, and looks just as important as though it cost a lot more. It even sounds important, because the black taffeta swishes so. The skirt turns into a sail when you waltz, and the glittering rhinestone pockets flash prettily. We don't know of any neck-line that is more flattering to a young face than that low, squarish look. In fact, here's an evening dress that will give you what is known as a good whirl for your money.



JOHN MEREDITH

BROADTAIL—

EXTREMELY SMART FOR THE AFTER-

NOON. HAS THE NEW SMALL COLLAR

Revillon Frères

FIFTH AVENUE AT 54TH STREET



LETTERS OF CREDIT

1. Solved—the gift-for-a-man problem. Large smart oblong in grey with darker grey initials. For formal or informal use
2. Look at the water-mark—it's a hand-made Italian paper. Exquisite in pale blue-grey or white with wine-coloured script
3. This large correspondence-card for popular bachelors is Macy's own idea. Vellum-finished paper in dark grey
4. Gift for a young girl—glazed paper with the thinnest coloured border and her initials in old-fashioned, flowery script
5. Another hand-made paper, one of the thinnest we've seen. Of air-mail weight, with a smooth finish. Same colours as 2
6. Periwinkle blue, smooth as satin, in an attractive square

• All of the papers shown on this page are from Macy's



7.

8.



9.

10.

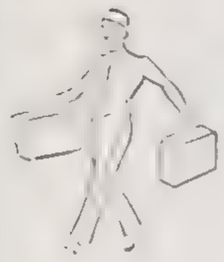
11.

7. A fine old paper from Williamsburg, Virginia, reproduced in an enormous sheet for men or women. McCutcheon's
8. For those who type: "Corrasable," meaning it erases well. Easy-to-reach envelopes (lower photograph); Wanamaker's
9. New—coloured air-mail paper. Still as thin as tissue-paper, but in buff, blue, or grey. For those who write "books." Stern Brothers have this
10. Have his or her initials engraved on this "Kingsworthy" paper, in cream-white. Stern Brothers
11. Natural calfskin writing-case, saddle-stitched and lined with red leather. Fine laid paper. Abercrombie and Fitch
• All of the papers photographed above are Eaton papers





DESIGNED for men and women of poise and distinction, Mendel Luggage reflects the skill and niceties of perfection that make it the finest expression of master craftsmanship. It stands apart not only in its distinctive styling-for-the-years, not only in its individualized coverings, but in exclusive features like the famous Shock-Pruf Edge. Anticipating and providing for bumps and travel scuffle, this widely discussed advantage makes for ready recognition of Mendel Luggage. Mendel-Drucker, Inc., Cincinnati, Ohio.



FOR MEN AND WOMEN

MENDEL
LUGGAGE

LETTERS OF CREDIT



1. Something as personal as letter-paper must be chosen with taste and forethought. Give her, if she likes the traditional, this fine copy of an eighteenth-century hand-made paper
2. If she writes and accepts many invitations—this formal note-paper engraved with her crest or initials, on the smoothest white vellum finish. (Her jeweller probably has her die.)
3. If she likes new colours in her clothes or home—this single sheet in powder-rose, blue, or chartreuse, with the new way of marking—the name and city on the sheet, the address on the envelope. It's thin enough for air-mail and the envelope's lined
4. If she lives in the country—this practical heavy vellum sheet with the name of her home at the top. Have it on a pad so that she may use it anywhere about the house, or may lend it to her husband
5. If she hates to write letters—this bright informal note-paper in powder-rose, blue, or chartreuse, with a fine white border

• Black, Starr, and Frost have all of these Crane papers

8:30 P.M. TO 2:30 A.M. IN NEW YORK

(Continued from page 43) 11:30 P.M. Theatre over, they're dropping by "21," before they go on anywhere else; crushing past the radio in the lobby blaring out comments on the opening they've just left, stopping to have a brandy-and-soda in the back-room bar or a snack up-stairs. Their muffs are wedged everywhere: huge fox pillows belted with velvet ribbon and bows; chubby barrels, round ones like fat snails. Their huge gold kid or lamé bags litter the red-checked table-cloths. Amusing compacts come out of them: one with a compass embedded in its top; another with a tiny brush on one edge to flick away powder that goes astray.

11:30 P.M....they're dancing at the Plaza's Persian Room or Larue or El Morocco or the Waldorf or the Stork Club or Ruban Bleu or La Conga or Versailles. They're dancing in filmy, ultra-feminine tulles or chiffons. They're dancing in moire or velvet or satin. Satin, suddenly, shines everywhere. Mrs. Thomas Shevlin wears a white satin Mainbocher dress with a skirt tacked up with roses. Mrs. Warren Pershing dances in Chanel's cream satin with a lace bodice.

They like lamé when it looks unaffected. The silver lamé dress of Mrs. Bradford Norman covers her up completely with modest long sleeves and high neck. Mrs. Craig Whitney's gold lamé is practically a dirndl, the sleeves short, the waist tight, the skirt full. They like violet and fuchsia and all the offshoots. They like white and pale pink and blond shades—if they're young. They like their slippers dyed to match their dresses. They like platform soles winking with jewels.

They wear hoop-skirts to private parties, but think it's foolhardy to cram them onto postage-stamp floors of night-clubs. At the party given by Mr. and Mrs. J. C. Rathborne, the loveliest hoop was worn by Mrs. C. N. Bliss, junior. A black net one, the skirt miles wide and strewn with black sequins, the bodice a minuscule thing of black velvet. They like a frilly petticoat now and then—the can-can costumes of the "Gaieté Parisienne" ballet whipped up their interest for them.

2:30 A.M....they're going home. They're retouching lips with their cyclamen lipsticks, gathering up their muffs, wrinkling on their gloves, sliding back into their furs. All of Manhattan is swallowed up in furs at night. Under every marquee, while doormen sleepily whistle for cabs, are knots of baum-martens, sables, foxes, minks. One of the smartest coats of all is a sable or baum-marten, long enough to sit on, nipped in at the waist, graded up in front, with sleeves that just cover the elbow.

With so many fur sleeves stopping in the neighbourhood of the elbow, gloves are practically compelled to meet them—else your arms freeze. Ergo, many smart women are wearing elbow-length gloves, loose and well-wrinkled, of doeskin in brown or black that duplicates the colour of their furs. Often, a huge jewel is pinned on the back of the glove.

The little white lamb coat on page 66 is quite a lion of the winter. One woman has had it lined with black kasha and wears it over black dinner-costumes. Natural lynx has dozens of followers. Mrs. Dodge Sloane has two exceptionally smart wraps: one, a black fox cape that ends just below the hips and is tied at the throat with a huge black taffeta bow; another long cape of natural Himalayan marten. Little lumber-jackets of ermine or marten or kolinsky hug the young débutantes. Miss Brenda Frazier wears a hooded one of kolinsky, and a muff to match. Hoods and muffs, may we reiterate, are everywhere.

When wraps aren't of fur, they have to be remarkably effective. A perfect case in point is the knee-length coat of black moire worn by Mrs. James Forrestal. The whole coat hangs full and loose, and the yoke is a mass of gold sequins and embroidery. Another striking wrap is Mrs. George B. St. George's long taffeta coat—its full skirt dotted with patches of black fox like huge polka-dots. With it, she carries a mammoth black fox muff. Beads or sequins glitter from almost all the fabric coats.

2:30 A.M. Home, James.



The home of Bénédictine and B AND B† Liqueurs at Fécamp, France. Parts of the old abbey date from the 7th Century. Bénédictine was created here in 1510*

This Old-World Social Custom is America's Favorite

Yes, all available figures . . . figures from every state publishing them . . . indicate that Bénédictine outsold the next most popular imported liqueur in a typical month last year *by more than 2 to 1!*

Is there a reason? Decidedly yes! Bénédictine's unique flavour pleases guests . . . its unique contribution to the dinner's success pleases hosts. And for a luxury, its cost is most reasonable . . . up to 50 servings may be obtained from one regular size bottle!

New! Bénédictine's Own Bottled B AND B Liqueur

(BENEDICTINE AND BRANDY)

A new taste sensation! B AND B is the famous Bénédictine combined with selected Cognacs, bottled at Fécamp, France, by Bénédictine. Serve after coffee or whenever friends gather. Some prefer it slightly chilled.



There is only one Bénédictine. *Trademark Reg. U. S. Pat. Off. †Trademark Registration Applied For. Both Bénédictine and B AND B Liqueurs are 86° proof. Julius Wile Sons & Co., Inc., N. Y. Sole U. S. Agents.

by Doris Dodson

"STREET PICTURE"

IN DUPONT SPUN RAYON



"PIPE DOWN"—Slick Princess buttoned to the hem. Bright buttons and bright piping. This fabric is Chalaine of feather light Du Pont Spun Rayon. Gray, aqua, Miami rose or Lake blue.

"TRIPLE ZIP"—Zips at neck and sleeves. Note that cute broad shoulder cut. Skirt pleats front and back. Fabric—Cresstex of Du Pont Spun Rayon. Gray, oxford, Clipper or Lake blue.

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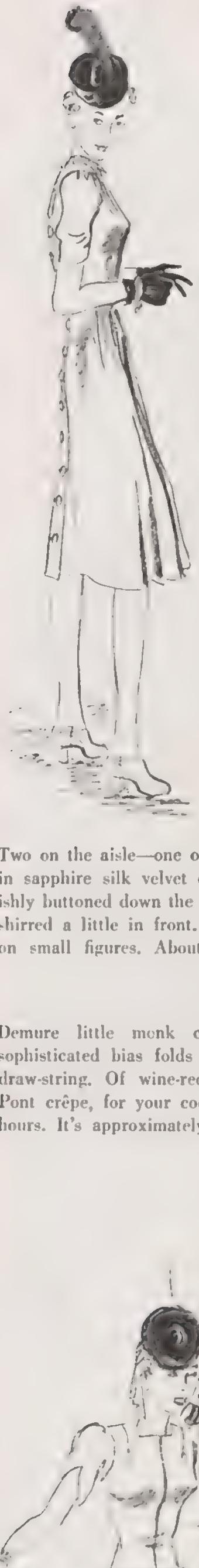
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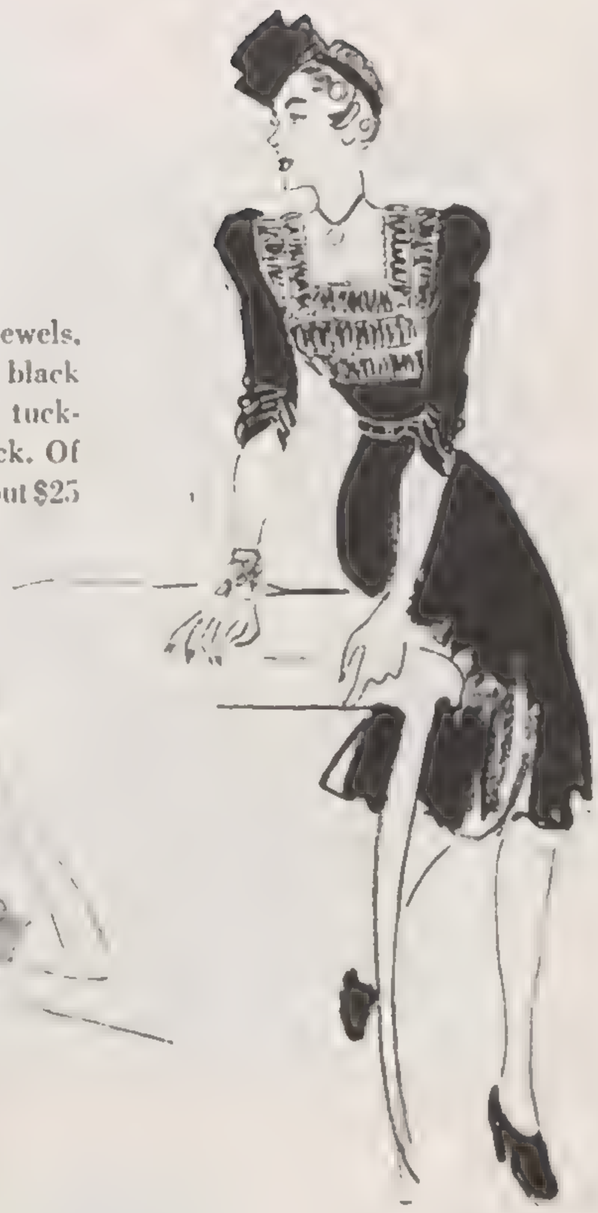


Demure little monk collar, sophisticated bias folds on a draw-string. Of wine-red Du Pont crêpe, for your cocktail hours. It's approximately $20



It fits like a fencer's jacket down to your hips, then suddenly flares out from a stiff row of cartridge pleats. Of black Eastman crêpe. Circa $23

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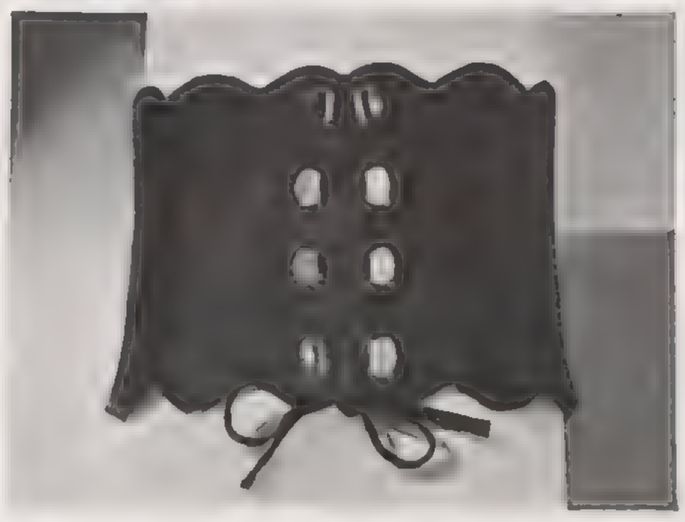
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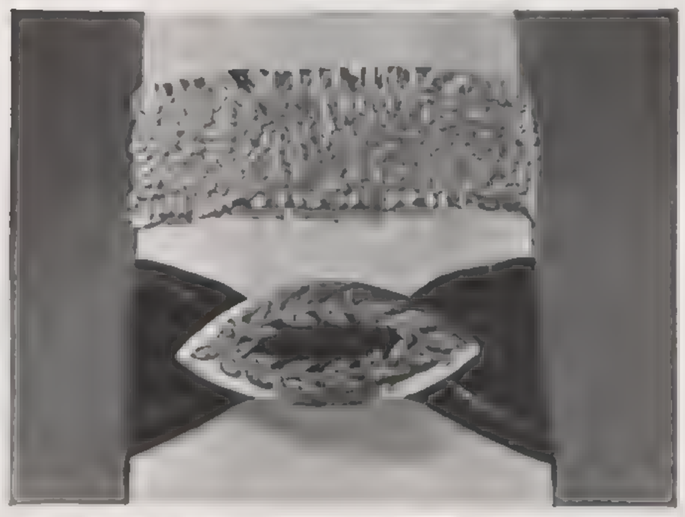
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HIRSCH

NEXT TIME, GO TO ATHENS

By Irene di Robilant



This picturesque street is in the windmill isle of Mykonos

IN order to visit Greece and cruise among enchanted isles, it is pleasant, though hardly necessary, to own a private yacht, neither does one need camping equipment nor food supplies. Fairly good motor roads and slow, but reliable railroads link the seaports and strategic points with Athens, and, even if you happen to travel alone, there is neither fear nor hope of meeting picturesquely dressed bandits on highways or wooded hillsides. The gods, however, may still tread the earth, disguised as shepherds, at Delphi and Olympia.

Aside from a faint goat smell and a few vanishing bazaars in the busy streets of the "Agora," nothing in Athens recalls the Orient, which lies just beyond. To-day, it is a growing, bustling city in which the picturesque is entirely lacking, but where one can live, play, and learn in a thoroughly cosmopolitan and often exciting atmosphere.

Good hotels stand around Constitution Square and on the Patissia road. A military band plays each day, while the smart *evzones*, short kilted soldiers from Epirus, march up to the royal palace for the change of guard. Their knees are not bare like the Highlanders, and their incredibly thin legs are encased in close-fitting tights, while the upturned points of their leather shoes are decorated with the largest woollen pompons you ever saw.

If you have been to college and majored in classical Greek, you will easily pick up words in the modern idiom, besides which you will have the comfort of reading sign-posts and billboards, leading to the discovery that every second shop is a hairdresser's and that beer closely follows the national apéritif, *uso*, in wide-spread popularity.

If, like most people, you do not know Greek, you need not hesitate to speak French in Athenian shops and across bridge-tables. The news of the world is conveyed to you each morning in the French language by the *Messager d'Athenes*, an excellent little daily, of which, incidentally, the principal editor is a woman, Madame Helena Stefanopoulos, whose comment on the news is officially inspired and read with the utmost interest by diplomats and observers of events in the Balkans.

The members of the Royal family, through their Danish descent and international marriages, speak all languages with equal ease. Strong-man Metaxas has spent part of his life in Germany; Italian is widely spoken in seaports and among sailors; and, if you go native to the extent of discarding private cars and travelling as the Greeks do, you will find that the bus-driver says "O. K.," and that almost every one in the Peloponnesus has been to America.

The population in Athens, as in all larger seaports, is hardly homogeneous. The sudden influx of over three hundred thousand Greeks from Asia Minor has brought a very visible change in its surroundings. Turkish, as well as Greek, is heard currently in the newly built quarters; new industries have sprung up; and the agricultural talent of the Anatolian peasant has made barren lands flower; market (Continued on page 118)

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NEXT TIME, GO TO ATHENS

(Continued from page 117) gardens have developed around Marathon and on the Island of Ægina; the tobacco-plant grows in the former Macedonian swamp; and, in general, a mass migration, which at the time was looked upon as an insolvable problem, has been transformed into a source of national wealth.

An equal cosmopolitanism is noticeable in the social crowd. A number of wealthy Greeks, such as the Benakis, the Salvagos, the Averofs, have made their money abroad and have endowed their native land with a magnificent stadium, aqueducts, museums, and even a warship. Papastratos, the tobacco king, is an art patron, as well as a philanthropist; and the modern and perfectly equipped maternity hospital in Athens has been built and endowed by Madame Venizelos, whose father, Mr. Schilizzi, made a large fortune in England.

Several distinguished families, such as the Zarifis and the Eugenidis, came originally from Constantinople, while the islands have contributed leading citizens, such as Venizelos and Metaxas, as well as families who, during the Venetian domination over the Ionian Islands, received the title of Count from the aristocratic republic. At the Court of King George, the Master of Ceremonies is spoken of as Count Mercati, and the head of the King's Stud is Prince Ypsilanti, but, with these few exceptions, the democratic appellative of *Kyrie* and *Kyria* (Mr. and Mrs.) is in general use.

While Greek industry and agriculture have made remarkable progress, Greece still remains a poor and, to some extent, a rocky and barren country. Some districts have luxuriant olive groves, and some of the islands are rich in natural resources, but others are so sunburnt and poor as barely to support a herd of goats and to offer ideal surroundings for philosophers and poets whose life lies above the plane of material things.



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NEXT TIME, GO TO ATHENS

In the old days, colonies were founded in Southern Italy and Asia Minor; in our times, Greece gives birth to sailors and adventurous travellers probably second to none. They run hostelries in distant African outposts, trading with natives on the side; they have shined shoes and sold sponges in almost every corner of the earth; they have a marked political talent; and, while historians recall Venizelos as one of the outstanding figures at the Peace Conference, men of the type of Nicolas Politis, Greek Minister in Paris, will to-day be found taking leading rôles in international meetings.

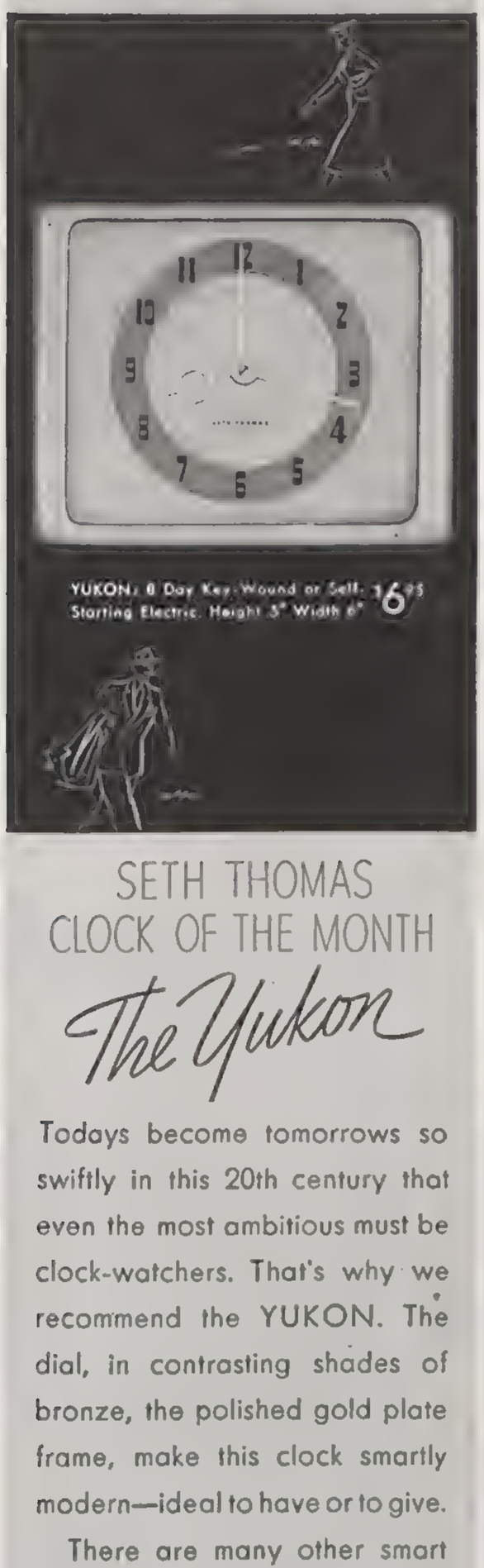
As in Rome, foreign wives play an important part in the social life of Athens. Countess Alexandro Mercati, the former Mrs. Newbold Leroy Edgar, has served the cause of the Greek monarchy well, both in New York and Paris. Kyria Sikilianos, the American wife of the leading Greek poet, carried her enthusiasm for her adopted country so far as to wear flowing homespun gowns and bare, sandaled feet in blizzard-ridden New York. She runs a work-shop in Athens, in which hand-looms and embroidery-frames are competently worked, and she sponsored the classical drama festival in Delphi.

Rosalia Scouses, a Princess Boncompagni from Rome, divides her time between Athens and Paris, and all of Greek society, as well as foreign diplomats, meet and mix gaily at such rallying places as the Golf in Phaleron and the Tennis Club in Athens, where the courts are laid out between the columns of Jupiter's temple.

Nights, even in summer, are usually cool, and at most seasons Athens offers a certain variety of entertainment. Classical drama can be heard at the Royal Theatre, and orchestral concerts competently directed by Maestro Mitropoulos meet the growing demand for good music. (Continued on page 120)



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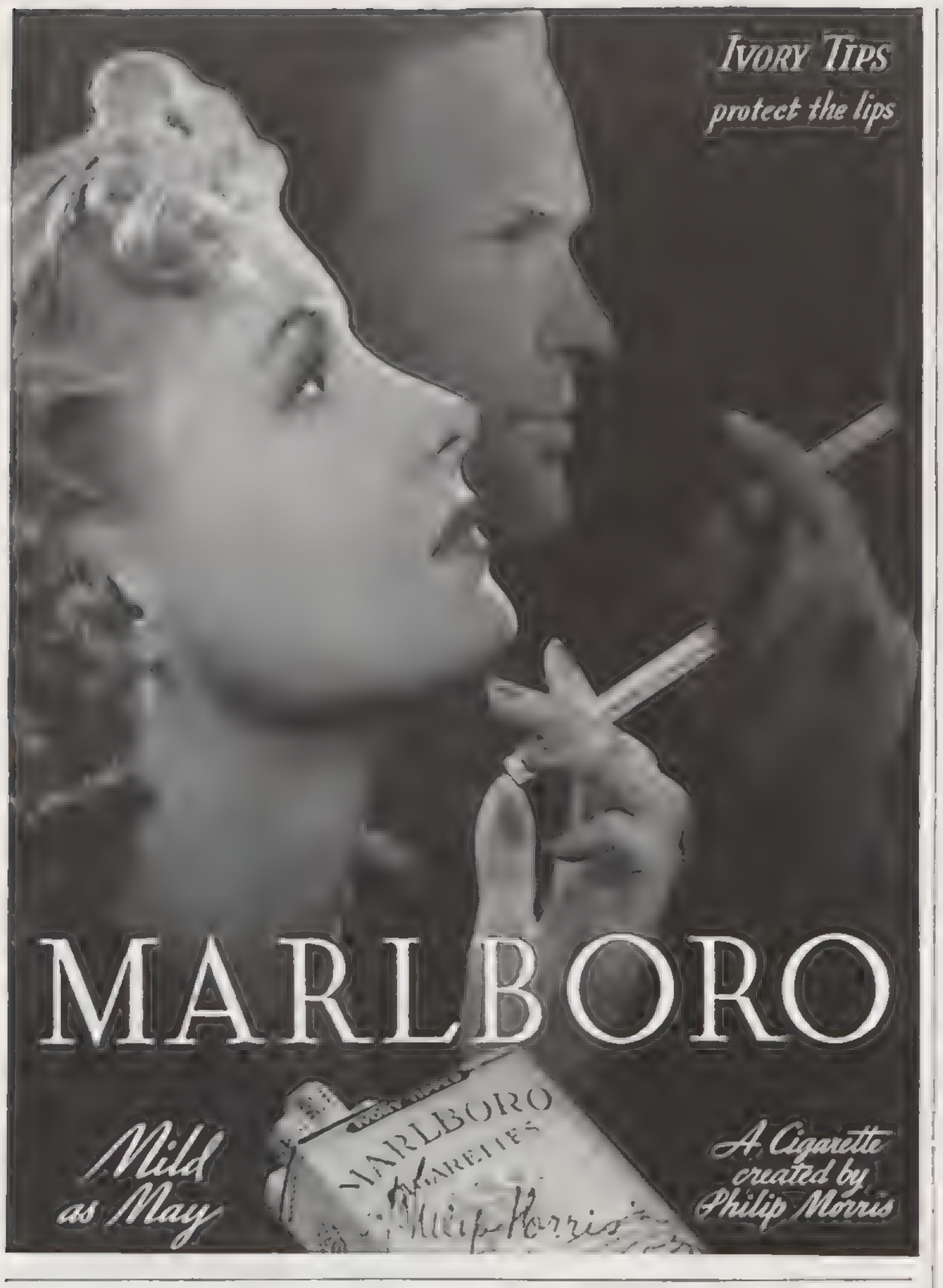
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NEXT TIME, GO TO ATHENS

(Continued from page 119) The Archæological Schools, headed by French, Italian, and American scholars, and the Athenian University furnish the student abundant opportunity for lectures and conducted tours, The Acropolis and the National Museum in Athens are places in which many mornings of enchantment can be spent, and, once that the temples, sculpture, and Mycenian treasures have become a familiar emotion, one can move on to the later days, in which the glory of Greece had receded into the past and a new star rose to shine from the East. The Apostle Paul visited Greece on his way to Rome, and Mr. Morgan, of the American School, will point out the place in the Temple of Corinth on which he stood to address the assembled people. The Byzantine Museum in Athens is well worth a visit, particularly for those who plan to go to Daphne and Mistra to see the magnificent mosaics, as well as the tombs and churches recalling the days of the Crusaders.

THE SEASONS IN GREECE

Late spring and summer are the seasons in which to visit Greece, although the early autumn is perfect for the full enjoyment of the superb vistas. In Athens when the full moon replaces the sun on the transparent sky, the Acropolis is open to visitors. It is an unforgettable sight. After dining in the French atmosphere of Costi's restaurant, you will ascend the sacred hill and forget all past experiences in order to live one of the great moments of your life as a traveller. On a warm afternoon take a car and drive to Cape Sumnion. On the way, you will see the resorts that wealthy Greeks are gradually building along the shore; you will drink your *uso* at sunset in the little restaurant facing the temple, looking at the purple sea through the golden-coloured columns and trying to forgive Byron for having cut his name into one of them.

With few exceptions, the Greeks do not travel very much in their own country; they do not even leave Athens in midsummer, unless, like the Serpieris, they own an estate in Pyrgos, which they occasionally loan to royalty. The islanders visit their homes. Mr. Demetrios Sicilianos, now Greek Minister in Washington, has a villa in the windmill isle of Mykonos; others look to Crete, Corfu, and Skyros for places in which to bathe and lead the simple life. But the foreigner or casual traveller can not leave without seeing Delphi, Olympia, Mistra, and taking the now highly fashionable island cruise.

If you go on a three-day trip through the Peloponnesus, you will see what is probably the world's finest Greek theatre, in Epidaurus; you will visit Tyrins and Argos, then drive on to Sparta. The owner of the Menelaion Palace, where you will spend the night, will inform you that he owns a radio and an electric icebox, that the city has seventeen banks and is growing bigger and better, and that his brother is carrying on his business in Chicago.

NEXT TIME, GO TO ATHENS

Sparta has fewer columns and probably less classical atmosphere than its namesake in Georgia, but it enjoys a glorious location, just beneath the Taygetus mountain range, and then it is a two miles' run from the enchanting ruins of Mistra. The Byzantine city, founded in the twelfth century by Guillaume de Villehardouin, the crusader, is now inhabited by ten Greek nuns in a lonely convent, by saints on golden backgrounds, and by haunting memories.

A one-day drive will take you back to Athens, unless from Tripolis you move on to Olympia in order to meet Praxiteles' Apollo face to face, and, from the hotel windows, you may look down upon a valley that rivals Delphi in mysterious and unspoiled beauty.

A final word concerning clothes. Greek ladies favour black for day and street wear, barring midsummer, in which white and light colours are generally popular. Smoked spectacles are indispensable to protect your eyes from the almost incredible light. If island cruises and excursions are planned, a Bermuda cycling skirt for walking and donkey rides will be an invaluable possession.

Last but not least, dollars and pounds are changed into such an innumerable quantity of Greek drachmas as to give you the sensation of being a millionaire. The pleasant feeling is not long-lived, because the taxi meter runs rapidly into three figures and hotel bills sound like state budgets; but, when you have made out and duly divided, you will find that you are not broke yet, that you have enough to fly on to Rome, to visit Rhodes and Jerusalem, and then, some other year, you will unconsciously drift back to Greece, once again to eat the delicacies of Greek food, the resinated wine, lemon soup, fried inkfish, and meat balls wrapped in vine-leaves.

SIDE-SADDLE

(Continued from page 78) Next to the horse itself, the saddle is the most important item. Every woman has her pet saddle—the one that's most comfortable is the one in which she'll look best and go best. At the beginning of each hunting-season, the harness-maker should look the saddle all over to make sure paddings and linings are in good shape. If you have a new horse, it's a good idea to try the saddle on him and let the harness-maker make any necessary adjustments. A side-saddle, harder on a horse than a cross-saddle, shouldn't result in a sore back for the horse.

The horse, of course, is the main thing. A woman who hunts needs to be beautifully mounted—particularly if she's hunting in a side-saddle. First, it's harder for a horse carrying a side-saddle to jump. Second, an accident in a side-saddle is bad; you're likely to go under the horse if you get a fall. Hence, your horse ought to be big, fast, and well-mannered. Manner, in fact, is the great essential for horse and you.



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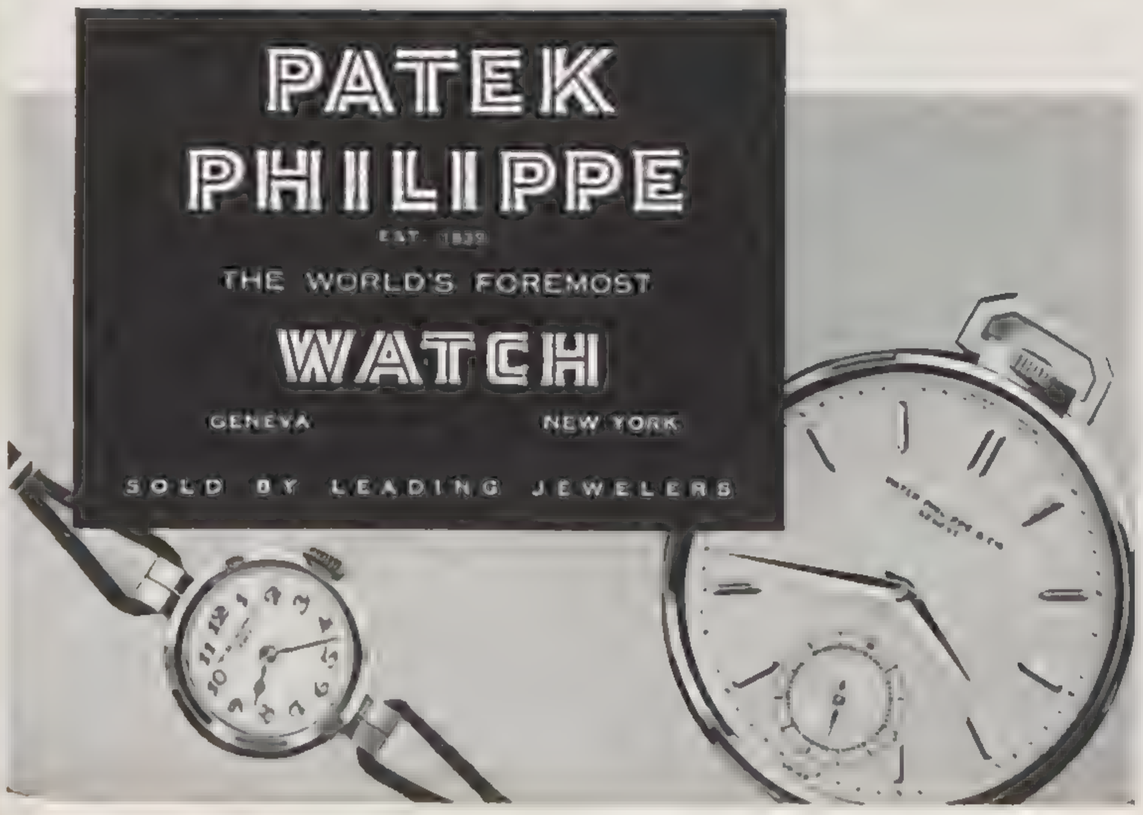
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MR. BARBIROLLI CONDUCTS

(Continued from page 62) those few moments before the baton raps and the rehearsal is on. Sometimes it is just a remark by Signor Labate, the superb oboist of the orchestra, who is so small that, when he rises to address the conductor, the men shout at him, "Stand up, stand up!" Labate is famous for his accent, which is a combination of crippled English and the mutilated Calabrian patois, never lost, with which he arrived here some thirty years ago. He asks innocently if the Maestro's lease has perspired. One morning, when two works had been scheduled, one a Schubert Symphony requiring the oboe, the other a Mozart, which did not, Labate waddled up to Barbirolli, "Ey, Maestro, good morn. What we play? Motz?" To that Barbirolli replied, simply, "No. Schub."

Before the rehearsal ever starts, Barbirolli has spent hours getting ready for it. In his apartment, twenty-eight stories high on Central Park South, he prepares the scores until three and four in the morning—phrasing, fingering, correcting, bowing, and re-bowing the parts. Night after night, he marks every technical direction for every instrument. The moments of rehearsal are left for precision, balance, for subtleties. There are few conductors who prepare with so much effort. Many, of course, do not understand sufficiently the nature of each instrument to risk such revelatory editing. Others give directions straight from the podium, relying on the dependability of the men to notate their parts. Others outline their intentions to copyists and librarians. But Barbirolli prefers the Toscanini method: know what you want, convey it unmistakably, and eliminate the middleman.

REHEARSAL TACTICS

A strict disciplinarian, Barbirolli has won the respect of the orchestra by his musicianship. When he can not get an idea over, he plays it on the 'cello. When he annotates the parts, he knows the parts, finding, incidentally, many mistakes in the scores the men have played for years. During the first two weeks of his reign, he was rehearsing Strauss' "Don Quixote." He waited for a little flying passage (doubled by the piccolos) from the violins. The violins rested. He waited. Then he found that the violins had never heard of that flying passage, that it had never before been copied into their parts. Handling each problem with firmness and diplomacy, without histrionics and bullying, he pulls the orchestra along. But rehearsals just the same are tense, overcast with a faint haze of fear.

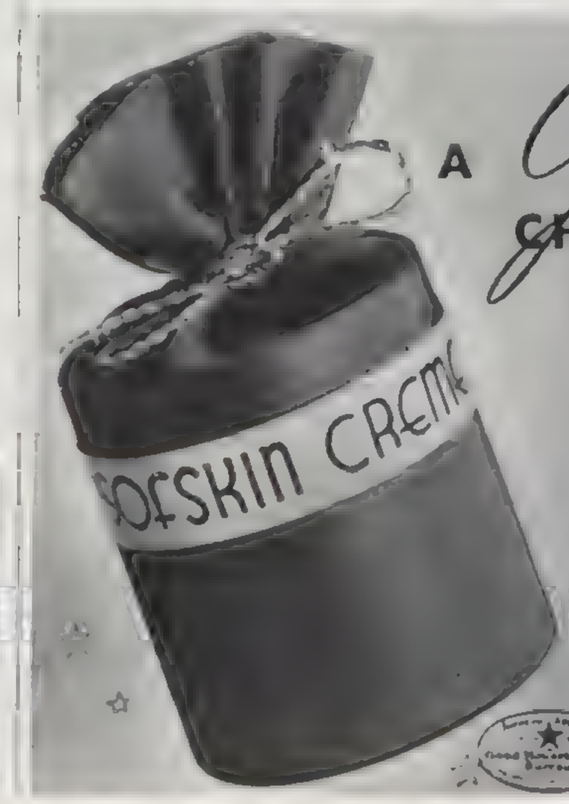
Like most conductors, Barbirolli accepts few invitations in the season. Instead, he works on scores until early in the morning, relaxing by leaving his work-table, which is a mess of scissors, paste, scores, parts, pencils, knives, erasers, to go down-stairs to an all-night drug store. There he sits on a stool drinking coffee. In New York, he lives alone; in London, with his mother.

Curious, probing, enthusiastic, he loves to tell stories, which he acts out, moving his arms, using his fingers as though

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Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of Vogue, Incorporating Vanity Fair, published semi-monthly at Greenwich, Connecticut, for October 1st, 1938. State of Connecticut, County of Fairfield: Before me, a Notary Public in and for the state and county aforesaid, personally appeared Francis L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of Vogue, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of Mar. 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Condé Nast, Greenwich, Conn.; Editor, Edna Woolman Chase, Greenwich, Conn.; General Manager, Francis L. Wurzburg, Greenwich, Conn. 2—That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. 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Francis L. Wurzburg, General Manager. Sworn to and subscribed before me this 3rd day of October, 1938. (Seal) Elizabeth B. Heidroth, Notary Public. My Commission expires February, 1942.

MR. BARBIROLLI CONDUCTS

each were an actor—wonderful stories about how he took over the conducting of a company at Covent Garden at such short notice that he had only five hours' rehearsal in all for four Italian operas; about opera-singers who fake the words and the notes of Wagner; about the magnificent Labate, who is a story-teller's dream-child.

In his small kitchen, he cooks for his friends his own version of "Spaghetti Milanese." He does not eat, of course, before performances. But one night last winter after a concert, which had gone extremely well, he unexpectedly accepted a last-minute invitation. Unprepared to go out, he arrived in a soft tan shirt and his beautifully tailored tails. He carried off the costume with poise, but, when he found that he would be the thirteenth at the table, he charmingly, but firmly backed away. Friends who have luncheon appointments with him rarely will meet him at his apartment; the hazards of getting any luncheon at all are too great. He seats them on the piano bench, facing a four-hand version of some orchestral piece. While Barbirolli plays, he bellows the second trombone voice or any other missing voice.

BARBIROLLI OF THE PHILHARMONIC

That is Barbirolli now—Barbirolli who has done some exquisite orchestral arrangements and transcriptions of many old works, notably those of Purcell and Corelli, and the Mozart suite for strings, which has just been published; Barbirolli who has conducted every important orchestra in England, and who conducted opera at Covent Garden for several years. The dull facts of his life are these. He was born in London of a French mother and an Italian father. The Barbirollis for generations have been musicians, and it was in the orchestra at Rovigo, where his grandfather was concert-master, that Toscanini was the 'cellist. Where the other Barbirollis were violinists, John took up the 'cello, but expected to be a physician. At twelve, he had played all the Beethoven quartets in his chamber-music class at the Royal Academy of Music, for fun. At fourteen, he played the 'cello for money. At sixteen, he was 'cellist in the orchestra of the Royal Philharmonic Society, the oldest Philharmonic group in the world. At seventeen, he was in the Army. By the time he arrived in this country, he had had three careers: as a soloist and chamber musician; as an orchestra player; and finally as a conductor of opera and symphonic music.

Right now he is at a satisfying point, the middle point in his career. When Toscanini was thirty-eight, he was conducting in the pit at the Metropolitan Opera House. When Koussevitzky was thirty-eight, he was the best-known conductor in Russia. When Stokowski was thirty-eight, he was just taking over the Philadelphia Orchestra. And Barbirolli at thirty-eight is the master of the Philharmonic-Symphony Society of New York.

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SOCIETY

(Continued from page 33)

WEDDINGS

NEW YORK

Bates-Pardee—On October 13, in Saint Bartholomew's Church, Dr. Talcott Bates, son of Mrs. J. Willard Travell, and Miss Margaret Schieffelin Pardee, daughter of Dr. Irving H. Pardee and Mrs. Pardee, of New York and Lawrence, Long Island.

Curtis-Green—On September 25, in the First Congregational Church, Litchfield, Connecticut, Mr. James Freeman Curtis, of "Willowmere," Roslyn, Long Island, and Mrs. Munroe Green, of Litchfield and New York, daughter of the late Professor Henry S. Munroe.

Hetherington-Kneale—On September 30, in the chapel of the Fifth Avenue Presbyterian Church, New York, Mr. James Alexander Hetherington, second, son of Mr. and Mrs. Arthur Fenton Hetherington, of Bound Brook, New Jersey, and Miss Janet Harrison Kneale, daughter of Mr. and Mrs. Edward Harrison Kneale, of Cape Cod, Massachusetts.

Hobson-Rosen—On September 26, in Elkton, Maryland, Mr. George Hull Hobson, son of the late Rear-Admiral Richmond P. Hobson and Mrs. Hobson, of New York, and Miss Felice H. Rosen, daughter of Madame Pierre Lecomte du Nouy, of Paris, France, and of Mr. Felix T. Rosen, of New York.

James-Blagden—On September 1, in Roslyn, Long Island, Mr. Henry James, of New York, son of the late Professor William James, and Mrs. Linzee Blagden, of New York and Woodbury, Long Island, daughter of the late Dr. William H. Draper.

Malone-Skewes-Cox—On August 11, in Saint Raphael's Church, San Rafael, California, Mr. Adrian Halsey Malone, son of Mr. E. Halsey Malone, of New York, and the late Mrs. Eleanor Slater Malone, and Miss Joan Skewes-Cox, daughter of Mr. and Mrs. Vernon Skewes-Cox, of San Francisco, California.

Peck-Corbett—On October 22, in Saint Clement Danes on the Strand, London, England, Mr. Denis Ralph Peck, son of Mr. and Mrs. Ralph Peck, of London, England, and Miss Jean Corbett, daughter of Mr. and Mrs. Harvey Wiley Corbett, of New York and "Hargale," Putnam County, New York.

Reis-Sicard—On September 17, in Christ Church, Pelham, New York, Mr. Henry William Reis, junior, son of Mr. and Mrs. Henry W. Reis, of Pelham Manor, New York, and Miss Susan Williams Sicard, daughter of Mr. and Mrs. George Montgomery Sicard, of Pelham Manor.

Smith-Bourne—On October 8, in Saint John's Episcopal Church, Washington, Connecticut, Mr. Horton Smith, son of Mr. and Mrs. Perry H. Smith, of Springfield, Missouri, and Miss Barbara Louise Bourne, daughter of Mr. and Mrs. Alfred Severin Bourne, of Washington, Connecticut, and Augusta, Georgia.

Tweed-Gamble—On September 29, in Saint Joseph's Church, New Haven, Connecticut, Mr. Heckscher Tweed, son of Mr. and Mrs. John H. Tweed, of New Haven, and Miss Jane Gamble, daughter of Mr. and Mrs. David S. Gamble, of New Haven and Madison, Connecticut.

BOSTON

Hutchinson-Stevens—On September 10, Mr. James Abbott Hutchinson, junior, son of Mr. and Mrs. James Abbott Hutchinson, of Manchester, Massachusetts, and Miss Barbara Stevens, daughter of Mr. and Mrs. Samuel Sprague Stevens, of Chestnut Hill, Massachusetts.

CLEVELAND

Winslow-Wren—On September 12, in the Chapel of Saint Saviour of the Cathedral of Saint John the Divine, New York, Mr. Lawrence Lanier Winslow, son of the late Lawrence Lanier Winslow and Mrs. Winslow, of Wickliffe, Ohio, and Miss Alice Curtis Wren, daughter of Mrs. Christopher Wren, of New York.

ELIZABETH

Bannerman-Campbell—On September 17, Mr. Charles Scott Bannerman, son of Mr. and Mrs. David Boyce Bannerman, of New York and Blue Point, Long Island, and Miss Jane Haxall Campbell, daughter of Mr. and Mrs. Edward Campbell, of Elizabeth, New Jersey.

KANSAS CITY

Adams-Scarritt—On October 1, Mr. Benjamin Cullen Adams, junior, son of Mr. and Mrs. Benjamin Cullen Adams, and Miss Elizabeth Scarritt, daughter of Mr. and Mrs. William Hendrix Scarritt.

Haslam-Waldo—On September 24, Mr. Frederick Haslam, junior, and Miss Catherine Lawrence Waldo, daughter of Mrs. Thomas Adams Waldo.

PHILADELPHIA

Blabon-Bishop—On September 24, Mr. H. Dick Blabon, son of Mrs. Clayton G. Dixon, of "Hill Brook House," Bryn Mawr, Pennsylvania, and Miss Geraldine Bishop, daughter of Mr. William Kent Bishop, of Binghamton, New York.

Collin-Groome—On September 27, in Old Saint Peter's Church, Philadelphia, Pennsylvania, Lieutenant Jean Albert Collin, son of Mr. and Mrs. Léon Albert Collin, of Paris, France, and Miss Edith Roberts Groome, daughter of Captain John C. Groome and Mrs. Groome, of Philadelphia.

Stonorov-Foster—On September 17, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Mr. Oskar G. Stonorov and Miss Elizabeth Foster, daughter of Mrs. Edith Lanigan Foster and Mr. Frank Brisbin Foster.

PITTSBURGH

Laughlin-Lefebre—On September 5, in Saint George's Church, New York, Mr. Hughart Rea Laughlin, son of the late Henry Hughart Laughlin and Mrs. Laughlin, of Pittsburgh, Pennsylvania, and Miss Helen LeCount Lefebre, daughter of Mr. and Mrs. Walter Scott Lefebre, of New York.

WASHINGTON, D. C.

Mott-Baker—On September 10, Mr. William Chamberlain Mott, of Chevy Chase, Maryland, son of Mrs. Arthur B. Cross, of New York, and of Dr. Raymond L. Mott, of Rockaway, New Jersey, and Miss Rosemary Sutherland Baker, daughter of Mrs. John Watson Morrell.

Petticord-Mills—On August 20, in Williamsburg, Virginia, Mr. George Washington Petticord, of Washington, D. C., and Wheeling, West Virginia, and Miss Mary Eleanor Mills, daughter of Mr. and Mrs. Alan Balch Mills, of Washington, D. C.



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